THE INTERNATIONAL CROSBY CIRCLE PRESENTS

Bing

Edited by John Bassett

REG BRISTO (Sec.)

NO. 28 CHRISTMAS 1972

ISSUE 28

BING

DEC. 1972

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BING CROSBY

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"BING"

The ICC's Official Quarterly Magazine

Published: March, June, September and December

Free to registered ICC members

MEMBERSHIP RATES:
UK: £1.05 per annum
USA: 3 dollars
Other countries: UK equivalent

Please make all subscriptions payable to the ICC, and forward to the Secretary, Reg Bristo

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BING CROSBY'S

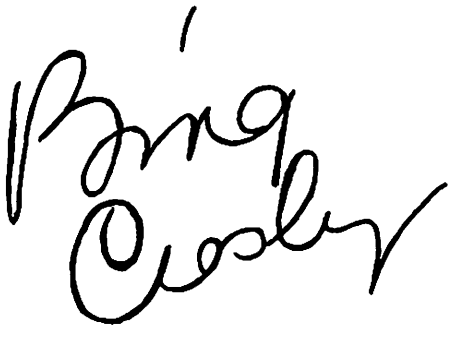
1972 Christmas Message

TO ALL MEMBERS OF THE INTERNATIONAL CROSBY CIRCLE

It seems that every time I go to England, I am able to make some new friends, and at the same time have an opportunity to visit some of the loyal supporters who have been with me for so many years.

This always gives me a great deal of pleasure, and I do want to take advantage of the opportunity now to wish all of them a very happy Christmas season.

Warmest regards to all —



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SPECIAL ANNOUNCEMENT

Members will be pleased to learn that Bing has been chosen by BBC Radio-2 as their "ARTISTE OF THE WEEK" commencing Saturday, 16th December, 1972.

MOST SUCCESSFUL SOLO RECORDING ARTISTE

Re-printed from the October 1972 "GUINNESS BOOK OF RECORDS"

On 9 June 1960 the Hollywood Chamber of Commerce presented Harry Lillis (alias Bing) Crosby, Jr. (b. 2 May 1904 at Tacoma, Washington) with a platinum disc to commemorate a sale of 200,000,000 records from the 2,600 singles and 125 albums he had recorded. On 15 Sept. 1970 he received a second platinum disc for selling 300,650,000 discs with Decca. It was then estimated that his global life-time sales on 88 labels in 28 countries totalled, according to his royalty reports, 362,000,000. His first commercial recording was "I've Got The Girl" recorded on 18 Oct. 1926 (master number W142785 (Take 3) issued on the Columbia label).

(See also "Our Publicity Officer" under THE "BING" TAPE SERVICE on page 16 of this edition.)

On behalf of all members,

the ICC

wishes

BING, KATHRYN, MARY FRANCES, HARRY and NATHANIEL CROSBY

a

HOLY AND BLESSED CHRISTMAS

EDITORIAL

On behalf of Reg Bristo and the officers of the ICC, I would like to wish all members and readers a very happy Christmas and a prosperous New Year. It never ceases to amaze me how quickly the Christmas issue of "BING" comes round, and when it does, we like to examine the magazine and ask ourselves if there has been a notable improvement during the course of the past four issues. It is pleasing to observe that the magazine has taken great strides during 1972 and our membership figures have constantly risen with each quarter. Some while ago I made the promise that "BING" would become the best magazine of its kind, and our current edition will surely prove that I don't believe in breaking promises.

With this issue comes two innovations, and prominent though the first of these may be, allow me to draw members' attention to our printed title page. In May this year, I expressed my desire to see the magazine printed in its entirety, and with a little promotional help from all ICC officers and members, this idea can soon become a reality. The second matter is the designation of Lee Argent as an ICC Publicity Officer. Lee's efforts in promoting both the ICC and "BING" have proved noteworthy during the course of the past few months, culminating with his assistance in the production and distribution of the ICC's advertising literature.

The compilation of this issue actually began in September, soon after the appearance of "BING"-27, when a flood of contributions prompted me to commence work without unnecessary delay. Notwithstanding Bing's personal Christmas message written especially for the ICC, this month's issue promises to be the biggest and the best so far, and everyone will find something of interest within. A special word of thanks must go to Bert Bishop, Keith Parkinson, Leslie Gaylor, Alf Farrow and Richard Muirhead for their continued hard work and invaluable assistance. There are others, such as Norman Toogood, Ken Crossland and Jack Dougan, whose efforts throughout the year do not go unnoticed....my thanks to you all.

Keith Parkinson writes: "Some life you're leading....getting married and meeting Bing!" Keith is just one of the many members who have commented on that memorable occasion when Susan and I travelled to London to meet the great man himself, and just for the record, I consider this to be a good opportunity to put one or two matters straight which have been incorrectly reported elsewhere. It has been said that during the meeting Bing lit "scores of long-stemmed matches by flicking them with his thumb nail", but I hasten to point out that Bing lit only <u>two</u> matches (both of which I possess) by striking at least one of them (if not both) on the sole of his left shoe. A score is 20, so according to this report, Bing must have used at least 40 matches to keep his pipe alight during the 80 minutes we were in his company! It has also been claimed that at one stage during the meeting, Bing placed both feet on a low coffee table. Bearing in mind how necessary it seemed that such a detail should have been printed, may I correctly point out that Bing placed only his right foot upon the table in question! For those who boast of absolute accuracy within their pages, please take note!

I have great pleasure in disclosing to all members, via these pages, that a serialised radio biography of Bing is in preparation. The series, expected to run for 13 weeks, is scheduled to be broadcast from April 2nd, 1973 onwards. ICC Publicity Officers Bob Roberts and Leslie Gaylor have been asked by Brian Willey of the BBC to give assistance in this project. This is splendid news indeed, and the ICC is proud to know that the invaluable knowledge of its own representatives is being put to such good use.

"THE A TO Z OF BING CROSBY" has brought forth letters of praise from members everywhere who were fortunate in obtaining a copy of this special project. All of Great Britain's leading collectors possess a copy of this ICC publication, including such people as Bert Day, Colin Pugh and Fred Reynolds, and dozens of copies were reserved by members living in America and Australia. If you missed out on this project, our Secretary may be able to help you, but successful acquisition cannot be guaranteed. Clearly then, an early reservation of our forthcoming project, "A BING CROSBY LP-OGRAPHY",

will ensure that nobody is disappointed. Reservations are now being taken by your Editor and every member of the ICC will be given the opportunity of obtaining a copy at a special reduced price. A limited number of full-price copies will be made available to readers of "Golden Years", "Gunn Report" and "R.S.V.P." Order now without further delay.

In response to my request, a number of members have submitted ammendments and additions to the "A TO Z", and a full listing of these appears on the loose-leaf pages inserted within this issue. Rather than staple them into the magazine, it was considered advisable to make them easily removable for the benefit of those members who own a copy of this publication. And speaking of the "A TO Z", you Editor possesses one of the only two existing copies to be personally autographed by Bing during his visit to this country earlier this year.

Too late to announce in our last issue was the postponement of the Vintage Record Bazaar, held at St.Silas Hall, Penton Street, Islington, London. We apologise to anyone who may have gone along on the original September date only to find the building barred and bolted! Unfortunately, the change of month (which, incidentally, was well publicised in various other magazines) prevented me from attending, and consequently I missed the opportunity of meeting many ICC members and "Gunn Report" readers. I understand that the Bazaar was, as usual, extremely successful.

Complimentary copies of this issue of "BING" have been distributed by your Editor to various places in this country and abroad, with a view to expanding our circle of members to an even greater extent. New readers are assured that the ICC is absolutely the finest organisation of its kind for collectors and appreciators of the living legend, Bing Crosby. You can read more about our activities by referring to the printed leaflet which has been enclosed with this issue. Our own members are kindly requested to pass the leaflet to other interested parties.

May I remind all of my contributors that we "go to press" once again at the beginning of March, 1973. It will be appreciated if letters and articles can reach me prior to this period. Please don't hesitate to write to us, for all letters are answered and a cross-section of these are selected for publication every quarter.

The following few pages are devoted to a comprehensive report on Bing's unforgettable "PARKINSON" appearance, recorded at the BBC Television Theatre, Shepherd's Bush Green, London, on September 18th for Christmas showing. We are particularly honoured to present for your delectation, a <u>full</u> account of the events leading up to, and including the show, written exclusively for "BING" magazine by Leslie Gaylor, our Publicity Officer.

So without further ado, I shall bring this editorial to its conclusion and wish all of you a very merry Christmas. Have lots of fun, and don't forget to watch Bing on the box!

<u>JOHN D. BASSETT</u>

CAMPAIGN '73

by <u>LEE ARGENT</u> (ICC Publicity Officer)

At the commencement of the ICC's 1973 advertising campaign, we would like to acknowledge the assistance of certain record shops throughout London and parts of the UK.

In particular, we wish to thank Mr. P. Rawlings ("Harlequin"), Mr. K. Whitmarsh ("His Master's Voice"), Mr. D. Carey ("The Swing Shop") and Mr. M. Jones ("Soundtracks Unlimited") for their help in bringing the ICC to the notice of their customers.

As a reciprocal gesture, may we draw the attention of our members to the expansive sections dealing with Bing Crosby and Nostalgia to be found at these shops, and of the excellent service provided therein.

<u>"GOLDEN YEARS"</u> magazine covers the golden era of dance bands and personalities of stage, screen and radio. Many members of the ICC find "GOLDEN YEARS" of consuming interest. Editted by REG BRISTO, the annual subscription is £1.05 for four issues. Recognised as the finest magazine in its field!

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SPECIAL FEATURE

"MICHAEL PARKINSON TALKS TO BING CROSBY" recorded at the BBC Television Theatre, Shepherd's Bush Green, London, on the afternoon of September 18th, 1972.

THE ICC AND THE "PARKINSON" SHOW by the EDITOR.

The INTERNATIONAL CROSBY CIRCLE proudly announces that one of its Publicity Officers, Leslie Gaylor, was solely responsible for arranging Bing's appearance on the "PARKINSON" show. Before reading Leslie's full account of the proceedings, written exclusively for this magazine, let us briefly recall the events leading up to the show from July 31st. At the meeting held in Bing's hotel on July 31st, 1972, Leslie Gaylor in the company of your Editor first suggested to Bing that he might consider appearing on the show following his return from the Munich Olympic Games. Bing seemed very interested in this idea, and asked for more information regarding Michael Parkinson and the show in question. Les proceeded to describe the format of "PARKINSON", informing Bing that both Andy Williams and Johnny Mercer had previously made a very successful appearance on the show. Bing expressed his desire to discuss the idea with the producer, and after lengthy telephone calls and meetings, it was finally agreed that Bing would telerecord the show sometime during his return to London from Munich. Relying on information given to us on July 31st, we were surprised to learn that Bing, having arrived back in this country during the second week of September, had not booked in at his usual London hotel. But like the Mounties who "always get their man", the ICC located him at St.Andrews in Scotland, and established that he would be arriving at his London hotel on Sunday, September 17th. The ICC were notified by the BBC that Bing would be recording "PARKINSON" on the Monday, and by arrangement with Tony James, your Editor obtained tickets for the show. Leslie Gaylor, as ICC Publicity Officer, also arranged for tickets to be made available to our friendly rival magazine! Two days were occupied in busily notifying many club members, and as a result of this, a large party representing the ICC were given the opportunity of attending the show in the company of your Editor and his wife. Our Secretary, Reg Bristo, and his wife were also present, after travelling all the way from Monmouthshire. ICC representatives included such well-known collectors as Bert Day, Les Brice, Bob and Vera Roberts, Alf Farrow, Frank Briggs, Vic Gilmore, Norman Toogood, and many more besides. There was no measuring the delight of each and every member present on this momentous occasion, and it was certainly a most rewarding experience for all concerned.

GONE FISHING by BOB ROBERTS.

Wasn't it a great show? It was well worth closing the shop for the afternoon and telling my customers that we were going on a VAT course ready for entry into the Common Market! Sounded better than hanging a sign upon the door, "Gone Fishing".

THE BIRTH OF A MOMENTOUS DAY

Exclusively written for "BING" magazine by LESLIE GAYLOR.

Everyone who attended the tele-recording of the BBC TV programme "MICHAEL PARKINSON TALKS TO BING CROSBY" will surely regard the day of September 18th, 1972 as a most memorable one. It certainly was for me, since the idea of asking the BBC to consider having Bing appear on their famous "PARKINSON" show suddenly occurred to me on Sunday afternoon, July 23rd, at approximately 5.00 p.m. In haste, I wrote a letter to Richard Drewett, the producer, and ran to the General Post Office a mile away in order to catch the last post at 5.45 p.m. In his letter to me, dated July 14th, Bing wrote that he would be coming to London around July 31st - August 1st, and this information I

discreetly passed on to Richard Drewett, adding that Bing was also planning to return to this country at a later date. This, I pointed out, presented him with two opportunities of contacting Bing and requesting him to appear on the show.

The next day, Monday, July 24th, a man named Tony James made a telephone call to me at work, saying that he was associated with the BBC's "PARKINSON" show and that he was very interested in my letter to the producer. His call came at about 10.00 a.m. After speaking with me, Tony must have sensed that my letter from Bing was a genuine one, and accepted my wish to send him a copy of it, in which was confirmation of Bing's proposed visit to Great Britain. I had already indicated my desire to send a copy of this in my letter to Richard Drewett, but there was no way of having a 'xerox' copy made on a Sunday. Tony James agreed with my view that to have the world's most famous and successful singer on his programme would be a remarkable achievement.

At approximately 10.30 a.m. another call came from the "PARKINSON" team, but this time a female spoke to me, and I presumed that she was one of the secretaries. She wanted to know if I could give her Bing's home address, but I explained that I didn't know this, and suggesting that she might be able to contact him via brother Larry at his office address in Berverly Hills. She also required telephone numbers, but again, I didn't possess such information.

I could now see that interest was developing quite considerably, and I was beginning to wish very much that my request to Richard Drewett might well become a reality. Later that day I posted a 'xerox' copy of Bing's letter to Richard, for I wanted him to be sure that he was on safe ground. It amazed me that such interest was building up on the strength of my hurried letter to the BBC on the Sunday.

On Tuesday, July 25th, a third telephone call was made to me at work by Tony James, saying that the BBC had received the copy of Bing's letter and commenting on what a fine and friendly communication it was. He added that he could see the 'relationship' in the letter. Tony and I talked of Bing's status and of facts about his career.

That evening, I posted another lengthy letter to them with details about Bing, suggesting that should they be successful in getting him on the show, they might possibly require additional facts and figures about his career. I informed them that such information could be supplied from a local collector.

The next move came on Saturday evening, July 29th, at approximately 8.00 p.m. when a telephone call from John Fisher was made to a sub post office across the road from my house. Unfortunately I was not at home to answer the call, and a note was delivered informing me of the call, and indicating that Mr. Fisher would be ringing again on Sunday morning. Wondering who Mr. Fisher could be, I hurried to the sub post office at 10.00 p.m. and was told that he was connected with the "PARKINSON" show. As it was, no telephone call was made to me that next morning, and I considered it unwise to leave the house that day. At about 4.00 p.m. a knock on my door brought me the message that John Fisher was now on the telephone, and so I hurried across the road, wondering what he had to say to me. Like Tony James, I found John to be a most pleasant voiced man, and very interested in securing Bing for the show. He told me that on Tuesday, July 25th, he had managed to find the telephone number of Bing's office and had contacted his secretary, Lillian Murphy, whom he found to be very co-operative. Later, she informed him that she had been telephoning various places in an attempt to locate Bing, but without success.

I then explained to John Fisher that I had a plan to ask Bing about the show during my forthcoming meeting with him in London the next day - Monday, July 31st. This pleased him tremendously and he asked me which hotel Bing would be staying at, and for how long. I explained that Bing's London visit would be for two days, and that Bing's brother (Larry) had personally requested me to with-hold information concerning his whereabouts. But with John Fisher's promise that such information would be kept a secret by the "PARKINSON" team, I informed him of Bing's hotel. We then reached a mutual agreement that I would approach Bing on the subject during my meeting with him. John added that I could 'pave the way' for him, and make his name familiar to Bing, then he himself would visit the hotel on the Tuesday.

On Monday, July 31st, we had our great meeting with Bing - 80 minutes of sheer joy - and in our small party of six were John and Susan Bassett, both of

whom I was delighted to meet for the first time. It was during this meeting, as planned, that I brought Bing's attention to the "PARKINSON" show and the possibility of his appearance thereon. I explained that I had been discussing the idea with the BBC, and that the policy would be for Bing to appear on the show with his wife and be interviewed. In all probability, extracts from some of his films might also be shown. The correspondence and telephone calls made during the week before his arrival between the BBC and myself, had centred around the possibility of Bing appearing with his wife Kathy, as that was our original plan. I personally suggested this to Bing in the first instance as I thought that this might induce him a little more into accepting the idea.

At that meeting, I also mentioned to Bing that Shirley Temple, Cassius Clay, Andy Williams and song-writer Johnny Mercer had all been on the show, and that Mercer had cleverly demonstrated how Bing and Paul Robeson sang the song "Ol' Man River". I pointed out that if he were to appear on the show, he would win the acclaim of the British public, because the reviews were good of his appearance on the David Frost show. I explained that the "PARKINSON" programme was a similar sort of show.

Bing asked: "If I went on, we could give the fee to charity", and then I believe that one of our party explained that such a fee would not be forthcoming. However, Bing was not concerned about this.

Leaving the hotel, I spoke to our Editor and his wife about the show, expressing my opinion that Bing would more than likely appear on it. They readily agreed with me. By now I was full of enthusiasm to telephone the BBC and I hurried to an underground station in order to contact John Fisher. After attempting to make my call in three telephone boxes, all of which seemed to be 'dead', I finally managed to get through to the BBC in a fourth box, but found it necessary to ring them back elsewhere as the background noise from the station was deafening. Hurrying on, I found a site on which stood three pairs of telephone boxes, but I had to queue for 30 minutes before getting in touch with the BBC yet again. My first words to John Fisher were, "John.... I've just had one hour and twenty minutes of real pleasure with Bing". Then, with great excitement, I told him of how I had asked Bing about the show, and that in my opinion it was a 99 per cent certainty that Bing would do it. I made it clear to John that Bing never committed himself one way or the other, but that I sensed his interest in the idea. I added that I had given John's name to Bing, telling him that a Mr.John Fisher would be calling on him the next day, being Tuesday, August 1st. Naturally, John was thrilled to hear this news.

I left the telephone box and walked some distance, then suddenly I thought of other points that I had not mentioned to John, so I hurried back and after some difficulty I managed to enter a box and make another call. This time, however, it was Tony James who answered the telephone, saying that John Fisher was no longer available. Apparently, the BBC had just rung the hotel in order to speak with Bing, only to be told that he had "just gone out". I could tell that Tony was just as excited as I was, and I assured him that it was almost certain that Bing would be on the show. As I had previously arranged with John Fisher, we agreed that Bing would be approached in the manner that they were following up the proposals about the "PARKINSON" show, as put to him by me on July 31st.

After several days of waiting, I was about to write and enquire what was happening when the following letter arrived on August 9th from John Fisher:-

> Dear Mr.Gaylor,
>
> Thank you for all your help regarding Bing Crosby last week. Richard Drewett, the producer, talked to Mr. Crosby at length on the telephone and it seems highly probable that he will be able to do "Parkinson" with him when he returns to this country at the beginning of the Autumn. We won't have any more definite information until then but I promise I will keep you fully informed of the situation.
>
> Let's both keep our fingers crossed. With best wishes.
>
> Yours sincerely,
> JOHN FISHER.

I decided to keep the contents of this letter "on ice", and there were two reasons for doing this. Firstly, I did not want members to build up too much hope, in case things failed to materialise, and secondly, being as the BBC had only limited information, I did not want them to receive too many letters or telephone calls. I did, however, decide to send copies of the letter to various close contacts, a few days prior to Bing's return to London. These went to collectors such as John Bassett, Reg Bristo, Frank Murphy, Gordon Marshfield, and one or two others. My close friend Bob Roberts was already aware of the letter at an early stage in the proceedings, as was a keen enthusiast named Bert Saunders who called on me for information about the ICC.

At a slightly later stage, John Fisher and I had another exchange of correspondence. In one of his letters, he stated that if Bing could appear on the show it would be a "scoop".

Whilst Bing was in Nairobi, Italy and Germany, there was a long period of wondering whether things would be favourable, but on Wednesday, September 13th, a friend at work handed me a photograph from the "Daily Telegraph" at about 10.00 a.m. which showed Bing and his family arriving at Heathrow Airport the day previously. I could now sense that something was likely to happen. Sure enough, at 10.30 a.m. I was informed that the BBC were on the telephone. On answering, I recognised the voice of John Fisher who told me that Bing was definitely doing the "PARKINSON" show for them. I cannot describe how happy I felt at hearing this news! John apologised for the short notice, adding that the tele-recording was to take place on the following Monday, September 18th, at 4.30 p.m., the audience to be seated 30 minutes beforehand. We then talked of ticket allocation to the ICC and its friendly rival magazine, about which I had written to him twice before, the first being in a letter dated July 26th. John also promised to send tickets to me. In order to notify as many members as possible, I was sending out letters by the dozen and telephoning wherever it was possible.

John Fisher had given his home telephone number to me, and in a couple of calls to him I mentioned the two fine articles about Bing in the "Daily Mail" of September 16th, and the "Sunday Express" of September 17th.

Finally the great day arrived, and I travelled to London for the treat of a lifetime. My mother, sister and a few friends who accompanied me were as happy as I was. Southampton collectors Gordon Marshfield, Norman Toogood, Ralph Southard, Reg Fleming and his son Gary, were also London bound.

On arrival at the studios at approximately 11.45 a.m. I had a look around and spoke with the technicians on the floor. They informed me that the show was originally scheduled for September 11th. but was cancelled, presumably because of the extra day added on to the Olympic Games, and of the difficulties at the Munich airports because of the troubles there. At 2.00 p.m. I went to the side door to see if John Fisher had arrived, but there was no sign of him. On going to the front of the theatre, I met Bert Saunders and his wife.

A little later, I heard Bert say, "Here's Bing, Les!" and sure enough, I spied the great man seated in a large car. As people converged on the car, Bing spoke to the driver and they drove away. I hurried to the side door and met Bing walking to the entrance, whereupon I shook hands with him and he went inside. Then followed Michael Parkinson, John Fisher and the producer, Richard Drewett, and I accompanied them into the studio.

I settled myself in the stalls and suddenly heard Bing singing "White Christmas". I then realised that he was on the stage but hidden from me by one of the cameras. I climbed onto the stage and stood within a few feet of him. He had everyone highly amused as he briefly rehearsed a few things. He sang "White Christmas" through a couple of times with the small musical backing, saying such things as "Are you ready, professor?" each time he was about to start. He then sang the three tunes which he claims he first performed when he was 12 years old, and everyone enjoyed his rendering of "Rover". The production team and stage personnel were 'having a ball' and I was reminded of the atmosphere on the set of the "ROAD TO HONG KONG". Someone asked him when he made his first record and he replied that it was 46 years ago. He then sang the songs over again and it was agreed to record them so that the accompanists could go upstairs and listen to them, in order to create a satisfactory musical backing. This was approximately 3.00 p.m. and I remember saying to a

BBC photographer that those fellows were pretty clever to get the musical backings arranged so quickly, and he readily agreed. John Fisher had told me on Wednesday, September 13th that Bing had said, "Give me five minutes with the band", and I might add that John was to go up to St.Andrews to finalise things with Bing, presumably in relation to times of arrival at the studio, etc.

Some little while before the show actually started, I found a satisfactory seat and soon after the doors were open I found myself sitting next to a very excited and happy young lady in the shape of Brenda Miles. She certainly was very pleased to be in attendance at the studio. My little party of enthusiasts from the Isle Of Wight were sitting a few rows behind me, and all were waving excitedly. I felt pleased that my actions had resulted in them having such a happy day.

Like everyone else, I was in seventh heaven when the show began, and right through to the end. Bing and Michael were very pleased to do the programme, I thought to myself. From my point of view, I consider that the show will result in the finest public relationship with the British public that Bing has ever had.

As our Editor will be writing about the show for the benefit of those members who were unable to attend, I will refrain from doing so here, but will go on to say that whilst at the little reception afterwards, to which I was invited by the production team, I enjoyed talking to Dennis Goodwin (Bob Hope's British scriptwriter) who to my surprise congratulated me for the many press and radio 'plugs' that I have obtained for Bing over the years. Dennis told me that he had been sitting up all night, trying to locate Bob Hope in order to have him appear on the show via satellite transmission, but was unsuccessful. Producer Richard Drewett came to tell me that without my contacting him in the first instance, there probably would have been no programme, and he gave me his thanks. He also added that when Bing was in Rome, he flew out there and stayed for two days at the same hotel as Bing, and they spoke together when the opportunities arose. Mr.Drewett said that my name was mentioned on three occasions in these conversations, and Bing was fully aware that I was originally involved with the proposed programme. He then went on to explain how my original letter had attracted his attention. He spoke of how he was in receipt of so many letters, most of which usually ended up in the waste paper basket. These usually came from Agents, Managers and suchlike, all trying to secure a place on the programme for people they represented. But he considered my letter to be an honest and genuine request, written by hand on ordinary notepaper, plus the fact that it was in unison with Bing Crosby - an artiste of considerable status. That I knew the comings and goings of Bing interested him immensely, hence his team representatives contacting me before Bing's arrival on July 31st.

The BBC were very proud to have 'captured' Bing for their Christmas programmes, and I must admit that I feel very proud to have played some part in what will eventually be the enjoyment of our many members.

A few days after the telerecording, a letter arrived from the BBC Copyright Department with a statement saying that the amount of £40 was mine for the part I had played in these arrangements. I was most grateful to the generous BBC boys for this gesture on their part, but for them to have informed me that Bing was appearing in their "PARKINSON" show would have been reward enough for me!

One thing stands out in my mind. Just before Bing left the little reception room, he came towards me with a handshake in mind and simply said, "How's the Isle Of Wight?" It was a gesture that completed my day to the full, and it was nice of John Fisher to bring Bing upstairs to see us. Bing also had a lengthy talk with Bill Cotton, Jnr. after the show. Mr.Cotton, as British enthusiasts will know, is one of the BBC's 'key men' of television light entertainment.

Tony James insisted that I be driven to Waterloo Station by taxi, and as I was riding through London I couldn't help feeling what a happy day we had all experienced.

An 'Event of a Lifetime' is the most apt way of summing up our feelings. Is it likely to happen again? Thanks a million, Bing, Michael Parkinson and the grand bunch of boys at the BBC, including the young girls on the staff who told me that they thought Bing was "just great!".

A few days later, I received the following letters from Richard Drewett and John Fisher:-

20th September.

Dear Mr.Gaylor,

Thank you very much for your letter which was addressed to us all, which has just arrived. Of course, it is we who should be thanking you for the information that led to Monday's programme and for all the fine back-up and research work that you did on our behalf. Bing called us the next day and is going to have a special showing before he leaves the country and I also had half an hour with him this morning to clear up one or two contractual and organisational problems. He appeared to be delighted with Monday's show, as we were, and we talked again at some length about the incredible fan following that he has in Britain - of course, I did not have to remind him who it was who started this whole operation going on our behalf.

Once again our sincere thanks and I'm sure we will be keeping in touch.

Kindest regards.

Yours sincerely,
(signed)Richard Drewett
(Producer, Parkinson Programme)

21st September.

Dear Leslie,

I should like to take this brief opportunity to thank you for all your help in making our "Parkinson" special with Bing Crosby first a possibility, and then one of our greatest successes.

Richard Drewett, the producer, and myself both appreciate the lengths to which you personally, out of all Bing's many admirers, went to draw our show to his attention.

Please find the enclosed material you kindly lent us.

With best wishes.

Yours,
(signed)John
(John Fisher, Parkinson Programme)

At the reception after the show, a photograph was taken of some of us with Bing, and I wrote about this in a letter to Bing's Beverly Hills office. A few days later I received this reply:-

BING CROSBY ENTERPRISES

October 6, 1972

Dear Mr.Gaylor,

We have appreciated the many clippings you've sent into the office recently, especially in connection with Mr.Crosby's appearance on BBC. It sounds as though you really did do a fabulous job there.

You mention a "super photo" of Mr.Crosby taken at BBC. We would like very much to have a negative of it if possible. Thank you so much for thinking of us.

Sincerely,
(signed)Nancy Briggs
(Secretary to Basil F.Grillo)

AT THE "PARKINSON" SHOW by the EDITOR.

"John Bassett?" asked the distinguished-looking gentleman as he approached me, hand outstretched.

"Reg Bristo?" I enquired, nodding my head in reply to his question.

Outside the BBC Television Theatre, overlooking a large, well-kept green (hence the 'Green' in the Shepherd's Bush address), John Bassett and Reg Bristo shook hands.

Two hours and fifteen minutes prior to this, local collector Richard Stephens had driven up outside "Bingville" in his firm's van, and after a cup of coffee and consultation of the map, the three of us - Richard, Susan and myself - were speeding along Southend's arterial road. It was a typical day for travelling to London, for the rain beat against the windscreen as we journeyed westerly, averaging 40 to 50 miles an hour. The drive lasted almost two hours and yours truly had endured the entire journey with his knees virtually tucked underneath his chin! I hasten to add that Richard's van contained only one passenger seat, and that was quickly claimed by the wife. Your Editor was squeezed into the back as company for the spare tyre!

Arriving in Chelsea we had to consult the map once again, the three of us being unfamiliar with our surroundings. However, quite soon we found ourselves at our destination, and at 3.40 p.m. we were standing at the entrance to the theatre. After a few minutes had elapsed, both George Patmore and Frank Toombs (two new ICC members) had introduced themselves to me. A moment later, Mr. and Mrs. Reg Bristo appeared on the scene, closely followed by Bob and Vera Roberts, whom we greeted like friends of old.

The doors were opened and the long stream of ticket holders began to enter the building. Once inside, we seated ourselves about a dozen rows from the front of the 'set'....or should I say 'dockyard'? Huge 'cranes' of steel supported overhead microphones and what seemed like a million lights, whilst coils of never-ending wire trailed across the floor. Three colour television cameras were positioned in front of the set, and it seemed incredible that such a 'jungle' of equipment was involved in the televising of one simple chat show. About two dozen stage hands and technicians were moving about in the midst of all this, some of them wearing headphones. As the time neared 4.15 p.m. Tony James strode into view and positioned himself in front of one of the overhead microphones.

"Good afternoon everybody", he said. "I'm sure you can hardly wait to see our very special guest here today, but before we begin, allow me to explain one or two things which have to be closely followed during the recording. Firstly, you will notice above your heads dozens of microphones. These are to pick up your laughing and clapping. If you hear anything said which is funny, please laugh....if you hear anything which you <u>think</u> is funny, but you're not sure whether to laugh or not, come and see me about it later and I'll explain it to you! Also, we want you to applaud very loudly, so let's hear what you sound like in order that our sound controller can get some idea of what to expect.....I'm going to introduce our stage manager to you, so I want you to give him a really loud applause. Ladies and gentlemen, our stage manager!" (Thunderous applause). "No...that wasn't good enough! You weren't really trying were you? Let's hear it once again, but it must be twice as loud! Ladies and gentlemen, our stage manager!" (Thunderous applause again). "That's better!"

From the right of the set, Michael Parkinson strolled on and began to speak with both Tony James and the stage manager, then he walked over to the chairs and made himself comfortable in the left-hand seat facing the cameras. Tony addressed the audience once again: "Now everything is almost ready, ladies and gentlemen. When our special guest comes on, I want you all to give him a really great welcome. In this programme, we'll be showing you clips from "King Of Jazz", two Mack Sennett shorts, "Mississippi", "Road To Singapore", "Bells Of St.Mary's" and that wonderful sequence "Well, did you ever" from the film "High Society"."

Michael Parkinson rose to his feet and quickly mounted the staircase at the rear of the set from where he was going to make his entry. The three cameras, now manned, swivelled into position and rose and fell like prehistoric monsters. The band on the left of the set, consisting of double

bass, drums, guitar and xylophone, were busily engaged in playing the opening theme music whilst bathed in blinding spotlights. "Get ready", called a voice, and the cameras began to roll. To enthusiastic applause, Michael re-appeared and trotted down the staircase towards his seat. As he sat down, we were signalled to stop clapping. The band now ceased to play and Michael looked at the middle camera and spoke....

"How the hell can I start without the auto-prompt?"

Laughter echoed throughout the building for we had all witnessed a 'fluff' take. Apparently, a large prompting device situated in front of him had failed to operate. A young girl technician hurried across and commenced plugging a host of wires into a host of sockets. It seemed that she was the only one in the studio who could get the apparatus working again! A full two minutes or more elapsed as everyone silently watched the girl, and then it seemed that things were back to normal. Tony James came forward and spoke into the microphone: "This is what you call a technical cock-up! If you watch this on televisiom at Christmas and hear him ask for the auto-prompt, you'll know that we've made a cock-up!" Then jokingly he continued, "That wasn't the real beginning anyway....we were only testing you out!" Even more laughter, but despite his remark we soon realised that the 'intro' was for real, and following the announcement of "Take two", Michael re-commenced the show from his seated position.

Bing's long-awaited appearance at the top of the staircase seemed to electrocute the entire audience! The clapping and cheering increased in volume as he descended the stairs and walked over to his seat next to Michael. Very rarely do we find it possible to review a show prior to its appearance on television, but on this occasion we have refrained from giving an extensive account for reasons which are obvious. Not wishing to detract from the enjoyment of those who will be watching "PARKINSON" for the first time this month, we shall give a brief account of the show now, and follow it up with a comprehensive review in our March 1973 edition. The show extended 40 minutes beyond its scheduled one hour, and it seems probable that we shall see an editted version when it eventually reaches our screens on the 23rd. Soon after the show had commenced, Bing sang the three songs which he claims were the first to be performed by him in public at the age of 12, namely, "Rover", "A Perfect Day" and "One Fleeting Hour". His voice was undeniably faultless and he sounded much better than earlier this year when he recorded the "Bing 'N' Basie" album. The discussion embraced a wide range of topics appertaining to his career, from which transpired an abundance of hitherto unknown information. Bing elaborated on many subjects already dealt with in his autobiography, presenting them in a new light and making them sound refreshingly different. Throughout the entire 100 minutes, it was quite apparent that Bing was feeling very much at ease and exceptionally happy to be doing the show. He acted and sounded like the Crosby of 10 to 15 years ago, and it was a wonderful thing for us to observe how healthy he looked for his 71 years. He was dressed in a navy blue blazer, blue crimplene trousers, light blue shirt, navy blue tie, yellow socks and brown suede shoes.

The supreme moment of excitement occurred for all of us towards the end of the show when Michael Parkinson asked Bing which song, out of his many hundreds, did he consider to be his personal favourite. Bing replied that it must surely be "White Christmas", and then at Michael's invitation, he rose from his seat, picked up a hand microphone and settled himself on a high stool. To the utmost delight of everyone present in the studio on that afternoon of September 18th, Bing gave us a superb rendition of his great song, at the end of which the applause was tumultuous! Bing climbed off the stool and stood before us, giving a small bow, while the applause continued to thunder. One could tell by looking at the expression on his face that he was deeply moved by the occasion. Many of us stood and cheered him, and it seemed that the clapping and whistling would never cease!

At the conclusion of the show, everyone was asked to remain seated whilst the control room checked that "White Christmas" had been recorded satisfactorily. Apparently, there was a slight fear that a microphone had been at fault during Bing's singing, in which case another 'take' would have been necessary.....nothing would have pleased the audience more! As they

were checking it through, everyone stood silently around on the set. Bing, pipe in mouth, stood with his hands in his pockets to one side of a camera, and then following the signal of 'all clear', he strolled off the set in the company of Michael Parkinson and the audience rose to its feet.

And so ended a truly magnificent day in the lives of the 200 people who attended this unforgettable telerecording.

A few words from BERT BISHOP brings our special feature to a close:-

As a sort of postscript to the fascinating descriptions of the events leading up to and including, eventually, the historic appearance of Bing, 'live', on a British television chat show produced in this country, here is a paragraph or two from your 'BING ON THE BOX' reviewer.

As soon as I learnt that Bing was to visit Britain I decided to write to Michael Parkinson to see if he might induce him to appear on his programme which was currently being screened. Parkinson had recently featured Shirley Temple (Black) in what proved to be a marvellously nostalgic hour's entertainment; catching her in a stop-over visit. If he could work the oracle with that charming lady, why not Bing? However, the series was coming up for its summer break and Bing was only going to be here for a day or so; all of which did not portend a successful result.

Eventually, Bing and some of his family arrived in London on Monday, 31st July, on which occasion, as you will have read, a small group of Crosby-philes foregathered at his London hotel for their memorable meeting. Later that day, Editor John rang me to say that Leslie had asked Bing if he would be interested in appearing on Parkinson's programme; Bing being unaware of who Parkinson was then. It was just a passing remark from John who still seemed to be in a temple of delight at meeting 'the great man' as he put it. His excitedly infectious account of the meeting begged so many questions that I asked him to write a completely detailed description of the event as a permanent reminder of the day's happenings, not only for himself, but for me to read and savour, too - which he did, dear fellow. I was now aware that Bing would be returning to Britain for a longer stay during September.

It was soon established that Parkinson was due for a new series to be screened in the autumn and so I wrote off to him personally, on behalf of the ICC and all appreciators of Bing, expressing the view that....

> "It would be a real coup de maitre if you could contrive to bring the thaumaturgic presence of the world's greatest living entertainer into your studio".

Such was the nub of the letter. However, I had reckoned without the assiduity of Bing's greatest promoter in the UK, or anywhere else for that matter, Leslie Gaylor. In fact, by the time that my letter had reached the appropriate quarters, Leslie had already set the wheels turning at the BBC, thus pulling off, surely, the greatest scoop in his lifetime devotion to Bing. It is possible that Michael Parkinson and the programme producers might have heeded my crie de coeur had Leslie not written, but the fact remains, that in the event, he was solely responsible for the conception of the programme. He and I, with John, have exchanged some 'phone calls and letters concerning this, and it would be presumptious of me to add anything further to his own description of his personal involvement. Suffice to say that he would not have expounded the article in such a detailed and interesting manner had he not been pressed to do so; modest fellow, that he is. We are lucky indeed to have him as one of our Publicity Officers.

After the telerecording of the programme I wrote again to Michael Parkinson to thank him on behalf of our Club and presented him with a copy of the ICC publication, "THE A TO Z OF BING CROSBY", in appreciation. It is accepted that most of our thanks are due to the producers, but the personality usually receives the acclaim, and in this courteous reply to my letter - in which I had also requested the actual date of the screening - he wrote.... "You will be pleased to know that the Bing Crosby Show will be shown on 23 December and I think that when you see it you will, like me, be delighted".

A comment fit to close this chapter of events, except to say.....
THANK YOU, LESLIE GAYLOR.

EDDIE DUNSTEDTER by STAN WHITE

After reading "BING"-27 I am prompted to write a few words. First of all, may I pass on my good wishes to my many friends, who through my recent domestic circumstances, hear little from me these days. A Good Christmas to you all. The article about Bing's organ records does not pay the respects due to one of America's best known theatre organists, Eddie Dunstedter. Eddie has recently been playing again after a long rest period following a heart attack. On May 28th last, he went into the San Gabriel Civic Auditorium, California, and gave the Style 260 Wurlitzer Theatre Pipe Organ a workout. He played for a considerable time in order to give a report on the condition of this organ which is a re-installation job, originally coming from a cinema. His only complaint was that the key action was too stiff.

Eddie Dunstedter is known in America as "Mr. Pipe Organ" and is the one and only Eddie Dunstedter who once played on records with Bing Crosby. He was a famous cinema organist in the 1920's and 1930's in the Minneapolis and St.Louis areas.

Speculation is high that Eddie intends to give the public a concert on the above-mentioned organ, but two important persons have to okay the idea - the Dunstedter doctor and the 'other half of the family', Mrs.Dunstedter.

Most important to this magazine, it must be noted that on Bing's records of "Little Lady Make Believe" and "When Mother Nature Sings Her Lullaby" Eddie was not using a Hammond, but the beautiful Wurlitzer Theatre Pipe Organ, then installed in the Warner Studios on Sunset Boulevard. The organ is still in use today in a different location. Eddie has known Bing for many years, and it is possible to have a letter forwarded to him, c/o "The Console", P.O. Box 5134, Pasadena, California, 91107, USA.

PROPOSED ICC LP ISSUES IN 1973 by the EDITOR

Expanding the ideas of former secretary Frank Murphy, who in early ICC days produced a short-lived series of club record issues, we are considering commencing a similar scheme in which a completely new series of club LP's will be issued to ICC members. However, it is vital to the success of this scheme that we know exactly what kind of response will be forthcoming from club members. Your Editor requires a definite confirmation from all interested members that they will be prepared to purchase the first record in the series, if and when it becomes available. Most important is the understanding that remittance will be required prior to receipt of the record. For this purpose a form has been printed below which can be filled in, detached from the page and returned to the Editor. At this stage, we can calculate the cost of such a record being approximately £2.00. Considering the collectors' value of any such club record release, it will be appreciated that the price is very reasonable and no more expensive than full-price commercial LP's, therefore the demand is expected to be high. It is anticipated that demand will exceed supply, and in this event a draw will take place in order to distribute the record in a fair and honest fashion. Please complete the form below on both sides and post it immediately upon receipt of this issue of "BING".

THE "BING" TAPE SERVICE

by BOB ROBERTS (ICC Publicity Officer)

Operating in conjunction with the ICC, the "BING" Tape Service provides members with the opportunity of acquiring tapes of virtually anything ever sung or spoken by Bing Crosby, whether it be from radio, television, films, records, publicity discs, "V" discs, etc. Strict legal copyright clauses appertain to private tape recording for obvious reasons, but these facilities are available via the ICC without offence to anyone. Quality of taping is exceptionally high, and hundreds of collectors will testify to the fact that this is the best means by which to acquire rare Crosbyana. Tapes are available at a choice of speed and spool size to suit the facilities of members.

Send a S.A.E. for more information to: Bob Roberts (ICC Publicity Officer), 56 Thorold Road, Chatham, Kent.

OUR PUBLICITY OFFICER by the EDITOR.

Although BOB ROBERTS might not admit it himself, your Editor will truthfully reveal that Bob owns absolutely the largest collection of Crosbyana in Great Britain, if not in the world. This claim is often challenged, but it must be remembered that Bob not only possesses every commercial and non-commercial Crosby disc ever produced (as well as hundreds of taped shows and films, etc.) but also the largest private collection of photographs and press-matter ever accumulated by one man in over 40 years of following Bing's career.

In an endeavour to give Bob the recognition he deserves, your Editor was solely responsible for the following entry being published in the 1972 edition of the "GUINNESS BOOK OF RECORDS" (page 99):-

> The greatest collection of Crosbiana by Mr. Bob Roberts of Chatham, Kent includes 1,677 records.

Nearly a full year has elapsed since I first corresponded with Norris D. McWhirter over this matter (January 7th, 1972), and with the recent publication of their 19th edition, my patience has been well rewarded. Getting Bob's name into the Guinness Book is my way of showing appreciation for his loyal support to the ICC over the years, and for the warm hospitality that I have received from Bob and his wife on my visits to their home.

THE "BING CROSBY" TULIP

by the EDITOR

With the assistance of Percy Thrower (the BBC gardening expert) and Norman Toogood (ICC member), your Editor has managed to acquire some bulbs of the rare "Bing Crosby" tulip, first brought to the notice of members in issue 23 of the magazine, dated August 1971. Next year we shall publish a photograph of the tulip in the magazine. At the present time, the colour is unknown to us, but "Blue of the night" seems to be a good guess!

PLEASE COMPLETE THIS SIDE.

"A BING CROSBY LP-OGRAPHY"

Reservations are now being taken by the Editor. This project is expected to be in a similar price range to "THE A TO Z OF BING CROSBY", but the exact amount will be announced nearer publication date. The LP-OGRAPHY, the first of its kind issued to Crosby collectors anywhere, will comprise of a representative listing, detailing in both simplified and comprehensive sections, the majority of Bing Crosby's LP issues released since the 1950's to the present day. All known re-issues and overseas equivalents will be shown, and the entire booklet will be enclosed in an attractive, glossy wrap-round cover, and made available at a special reduced price to ICC members. Avoid the disappointment of being unable to possess a copy of this work by placing a reservation as soon as possible. At the appropriate time, you will be asked to forward your remittance and a copy will be despatched immediately. Publication date is scheduled to be early 1973.

TAPE CROSBY

"TAPE CROSBY" (not to be confused with the "BING" Tape Service) operates as an independent feature of this magazine, and consists of a frequently changing taped 'programme' of Crosbyana which circulates regularly amongst a limited number of ICC members. Interested members are invited to send a S.A.E. to the organiser, FRED REYNOLDS, 69 Heathmere Avenue, Yardley, Birmingham, who will advise them when a vacancy occurs within the 'circuit'.

T H E G U N N R E P O R T

Many hundreds of 78's and occasional LP's for sale in each issue, including Jazz, Dance Bands, Brass Bands, Personality, Vocal, Light Orchestral, etc.

In addition, there are articles, comment, information and advice.... all presented in an inimitable and lighthearted style.

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THE INTERNATIONAL AL JOLSON SOCIETY was formed over 20 years ago following his death in October 1950. As the years pass by it grows in numbers and strength as more and more people come under the spell of the Jolson magic. It is a potent magic that is timeless and contemporary.
The English Branch is particularly active and each year in October our efforts culminate in our Annual General Meeting which affords a wonderful day of films and photographic and record displays, plus the chance to see many rare items of Jolson memorabilia belonging to members.
The "Jolson Journal" is published from Canada once a year and consists of 60 pages plus many photographs and interesting articles. Membership costs £1.00 which covers three journals plus occasional news letters, etc. As a member of the society you will be able to obtain tapes and photographs at reasonable prices.
AL JOLSON and BING CROSBY, two of the finest entertainers the world has ever known, joined forces many times on radio with outstanding results, and many Jolson Society members also belong to the ICC. We would be happy to welcome you into membership of our Society and application should be made to the English Representative:
GEOFF WARNE, 21 BLADINDON DRIVE, BEXLEY, KENT, DA5 3BS.

BING ON THE BOX

by BERT BISHOP (Films and Television Consultant)

As joyfully anticipated, the summer season of feature films called 'LAUGH WITH HOPE' included a second "ROAD" picture, which considering the fact that Bob Hope has made some 65 films certainly indicates that this rather unique fusion of talent; Crosby - Hope - Lamour; brought out the very best in the cinematic presentation of 'Hope humour'. Not that his style changed; he still remains the egotistically brave Don Juan until it comes to the crunch, whereupon his valour disseminates in self-deprecating cowardice! A characterization delightfully illustrated in "ROAD TO MOROCCO", which was screened on BBC-1, 7.40 - 9.00 p.m. on Tuesday, 22nd August. It will be noted that only 80 minutes were alloted for this film, which at first suggests some severe pruning. Actually, only three minutes were cut, this being just the shortest of the series of seven. All, except the first, "....SINGAPORE" (84 mins.), running to 90 minutes or more. "....MOROCCO" was the third in the series, and like the first, was presented as relatively straight comedy, the remaining five having a goodly share of send-ups, acceptable gimmicks, and references to, or appearances by, un-billed artistes. The film was selected to celebrate the Paramount Theatre on Times Square's 16th. anniversary on November 11th, 1942. Cast and credits were as follows:-

Jeff Peters.....Bing Crosby
Orville 'Turkey' Jackson....Bob Hope
Princess Shalmar.....Dorothy Lamour
Sheik Muli Kasim.....Anthony Quinn
Mihirmah.....Dona Drake

Screenplay: Frank Butler and Don Hartman
Songs: James Van Heusen and Johnny Burke
Director: David Butler

****
* Owing to lack of space in this issue, Bert's dramatised account of this film has been held over - EDITOR. *
****

"BING AND BASIE" - WELL TEAMED!

In "BING"-27 we invited members' comments on Bing's latest album with Count Basie. Ken Crossland and Tony Bulmer were among those who accepted our invitation, and this is what they had to say....

KEN writes: My own personal view is that this is an excellent LP. Bing is in extremely good voice, although I think that Basie's orchestra is better suited to the harder-voiced type of singer such as Sinatra or Bennett. All the songs on the album are good with "Everything Is Beautiful" being my initial favourite. I like these versions of "Sunrise, Sunset" and "Little Green Apples", and I see nothing wrong with this up-tempo treatment of them. It is very much in keeping with present vocal patterns by which we must judge this record. The majority of people buying this LP will do so because it is good by today's standards. I have no time at all for the collector who advocates retirement for Bing. Firstly, Bing is doing what he loves, and who has the right to tell him to stop? Moreover, if these people wish to live in the days of "Blue Prelude" or whatever, they are quite free to do so. If Bing had never changed with the times, his records would sell today about as well as Rudy Vallee's, and younger people such as myself would never have heard of him, let alone enjoy listening to him. Bing has stayed at the very top by following current trends as the years have passed, and doing it as well, if not better, than anyone else around at the time. This is precisely what Bing is doing on the new album. These modern numbers are being sung by nearly every vocalist today, and Bing handles them just as well as anyone from the older generation of singers. There is, of course, the question of Bing's voice. In my opinion he sounds excellent on this album, and certainly seems to be singing as well as he did in the 'sixties, at least from 1964 onwards. One could say that Basie drowns him a little, but not as much as some accompanists have done in the past. For example, Bing is to be heard much clearer above the band than on the album "Return To Paradise Islands" or "Thoroughly Modern Bing", but I

realise that in some cases the recording balance was at fault. Nevertheless, on this record we can hear the qualities of Bing's voice to the full. The wonderful rich deep tones are there as good as ever, and with the exception of a few top notes, he hits all of them perfectly. In addition, there is his experience of all his years at the top. His phrasing is beautifully relaxed and a joy to listen to. And just listen to that superbly timed "check" in "Hangin' Loose"!

TONY writes: The album, in my opinion, is superb and just the right type of sound and beat that will do well nowadays, although not enough publicity was given to its release, as usual! I like to hear Bing singing this way. Everyone has to change slightly as music progresses, and once again Bing has shown that he is the master of every type of song. I've heard the record played quite regularly on the radio. The cover is very powerful - the type that cannot be passed over because the colours are strong and the contrasts are great. The choice of songs is excellent, but I wish the album had been cut and released when these particular songs were enjoying their initial popularity. Then perhaps it might have been 'plugged' to a greater extent.

Finally, the album was reviewed in the November 1972 issue of "THE GRAMOPHONE" as follows:-

> There is a veritable meeting of the mighty in the shape of "BING 'N' BASIE" featuring Bing Crosby and Count Basie (Polydor 2932 007; cassette 3132 003), and it is remarkably pleasant to give Mr.Crosby his just pride of place again here so soon after welcoming the three Coral reissue albums of vintage Crosbyana. His voice is showing its age nowadays as in the case of Frank Sinatra, but it is still miles ahead of any other singer in terms of individuality, phrasing and mellow relaxation. Mr.Crosby deals with some superior examples of modern pop songwriting such as "Gentle On My Mind"; "Everything Is Beautiful"; "Snowbird" and "Little Green Apples" with his customary aplomb and expertise, and he receives some wonderful support from Mr.Basie and his orchestra. The Count makes some characteristically effective contributions from the piano keyboard, and controls the superb powerhouse of musical sound under his command so that Mr.Crosby is never overshadowed or overwhelmed as could have been the case so easily. In this latter respect, arranger Sammy Nestico deserves his full share of credit for his part in an outstanding album.

NEW MEMBERS

We are pleased to welcome the following new members into the INTERNATIONAL CROSBY CIRCLE.....

Mr. E. D. ASHTON (Warwickshire)
Mr. J. BOSWELL (Romford, Essex)
Mr. JIM CASSIDY (Lancashire)
Mr. ERIC FEARNE (Kent)
Mr. E. FINN (Lancashire)
Mr. FRANK JOYCE (Staffordshire)
Mrs. I. W. ORR (Isle Of Wight)
Mr. GEORGE RAMSDEN (Monmouthshire)
Mr. GORDON STARK (Middlesex)
Mr. T. SMYTH (Cambridge)
Mr. R. F. TOREY (London)

"BING" - dedicated to the greatest of them all, and the luckiest admirers in the world! The magazine has an international circulation and all members are invited to contribute to its pages by way of letters and articles. Your Editor and Secretary will be pleased to hear from you.

BISHOP'S BENCH

Christmas 'Special'....
LP REVIEWS by BERT BISHOP and the EDITOR

This seems a very good time of the year to review the currently available crop of new, or fairly new, Bing records, that if you haven't already obtained should be on every member's Christmas list. One or two albums here are on my own 'dear Santa' letter (metaphorically pinned up for family and friends to peruse!) and are not, therefore, in my possession yet. So among the following appraisals are the comments of Editor, John, who has reviewed those LP's that I haven't yet seen.

It is very satisfying to note that records by, or featuring Bing, have been listed in the last four consecutive copies of 'THE NEW RECORDS' - a monthly catalogue of UK releases - to the tune (if you'll pardon the pun) of seven LP's. Three of these are the CORAL releases, already reviewed, so the 10 or more given notice here point to a healthy state of affairs for Crosbyphiles such as we. Most of them should be readily available, even if a little waiting is required for the overseas issues; so go to it, lads and lasses, the maestro awaits....

Readers will recall that their attention was drawn to a fine new album of Bing in his very early years in the previous issue of "BING". It was also accurately predicted that this collection would be released in this country, and such has proved the case. I refer to the RCA VICTOR LP "WRAP YOUR TROUBLES IN DREAMS".

This first saw the light of day as the US VICTOR VINTAGE SERIES, LPV-584 and as such was only available from specialist import shops such as Harlequin, 119 New Bond Street, London, W1Y 9AB. The UK issue, released late September, goes simply as RCA VICTOR LSA 3094 and is available in all good record shops, price £1.69. Both issues are monophonic but there the resemblance ends, for the US version is far superior in presentation with regard to the actual record which has an intrinsic value quite beyond the normal nostalgic re-issue. In this instamce, the label is almost an exact copy of the original Victor shellac 78 rpm labels; gold on black with a scrolled edging, and the famous 'His Master's Voice' symbol surmounting the credits and titles. Of course, it does NOT say "For best results use Victor Needles"! Being thus designed, there is no room for any composer credits for each of the eight titles per side. In fact, the composers are not indicated anywhere, on record or sleeve. Most unusual. The inner sleeve is nostalgically decorous, too, being illustrated with a montage of the Vintage Series front cover designs. The UK label is a straightforward RCA orange/yellow disc of modern design, but containing composer, arranger and film credits. More revealing but less appealing.

Both outer sleeve cases are virtually identical; the UK version being a half tone lighter in shade and minus the Vintage Series HMV seal. From hereon the sleeves will be discussed in the singular. It is a folder type, stoutly bound, and features a sepia coloured photograph of a quite young Bing, in left three-quarter profile, hunched slightly and wearing a white open-necked short. His name arcs across his head, standing boldly out from the rainbow tipped fan that forms the frame to the picture and title. Very reminiscent of pre-war cinema style decor. The main background reminds me of those kindergarten oil on water prints that we used to make - in this case browns and red in a fiery effect.

Open the sleeve out and three 'snapshot' mounted photographs of young Bing, including a full length singing pose before a mike, will be revealed, along with a full page and a half of title details and recording dates, plus personnel of the two orchestras involved - Paul Whiteman and Gus Arnheim - and copiously written notes, not only concerning the songs, but also biographic information. All this has been compiled by our member correspondent, Fred Romary, of Fairchild Publications. Fred has really gone out of his way to make this a most informative sleeve write-up. Most of it will be known to Crosbyphiles since much of it is culled from "CALL ME LUCKY", and Bing's Musical Autobiography and personality interviews. As a result, some of the romantic myths remain, but I feel sure that readers will not carp at the content of the script. The rear of the sleeve cover repeats the front cover design, substituting

the LP content titles and a paragraph on the Vintage Series for Bing's picture. A look now at the contents will expand the details published in issue No.27.

Side One		Side Two	
Mary	(BVE40954-4)	I Surrender, Dear	(PBVE61068-2)
Ol' Man River	(BVE41607-2)	Wrap Your Troubles In Dreams	(PBVE61077-2)
Make Believe	(BVE41470-5)	Just A Gigolo	(PBVE61078-2)
Lovable	(BVE43145-1)	One More Time	(PBVE61076-2)
I'm Afraid Of You	(BVE43660-3)	Thanks To You	(PBVE61075-2)
It Must Be True	(PBVE61048-3)	I'm Gonna Get You	(PBVE61092-2)
Fool Me Some More	(PBVE61047-3)	I'm Through With Love	(PCVE68311-1)
The Little Things In Life	(PBVE61058-7)	Just One More Chance	(PCVE68310-1)

The first five titles are with Paul Whiteman and his Orchestra, the remainder, according to Fred Romary, being all with the Gus Arnheim Orchestra. An important discographical point arises here in relation to the two final items. The release of these two versions of songs indelibly identified with Bing is of great historical interest, especially to collectors, since they are taken from the original masters used for Bing's very first radio broadcast. Many of us have this broadcast on tape, but who would have guessed that one day we would have the pleasure of hearing them in such fine fidelity? The production of the album is credited to Don Schlitten - remastering by Don Miller - and if he was responsible for theinclusion of these epochal tracks, we owe Mr.Schlitten a sincere vote of thanks, indeed.

A question mark hangs over these two radio songs which has been virtually answered by contemporary Crosbyphiles who, having heard the original broadcast, insist that the orchestra accompanying Bing was Freddie Rich's Orchestraand not that of Gus Arnheim as stated. Ever ready to rely on the remarkable memory of early enthusiasts it has been decided to accept their contention, and therefore the Freddie Rich Orchestra has been credited with the accompaniment in the amendment/addition sheets to "THE A TO Z OF BING CROSBY".

Further points of interest concern take numbers. RCA seem totally committed to take 4 of "Mary" in their microgroove re-issues; it is also featured on the 7" SWAGGIE LP. DIVERGENT's 'Bix' LP's are the only take 2 issues that are known to me in this medium. "Thanks To You" has been described as take 2; if this is the case it can only be a dub from take 1 as there is positively no difference between the two. I have listened most carefully and would defy anyone to produce exactly the same result in phrasing, stress and breathing on two different takes! Take 3 of "I'm Afraid Of You" is a bonus for most collectors as it has not been issued on microgroove before.

Bing flirts with "Ol' Man River" again here - a much re-issued recording - this, surely, was a 'liason dangereux' for Bing at the time since, as he admits, the arrangement he was given in no way does justice to Jerome Kern's 'protest song' lyric; but even that version is not as flippant as the treatment accorded in his 1955 rendition with Buddy Cole. Great to listen to, but only Bing could get away with it! In strong comparison is the sympathetic approach brought to "Just A Gigolo", a less evident recording in English reissues and much welcomed. Likewise, "I Surrender, Dear" has not been heard an awful lot on latter-day re-issues, nor, indeed "Make Believe". So although the remainder should be in most collectors' archives - even in stereo - it can be seen that this is a most noteworthy album of young Mr.C. Fred Romary quotes 'The Crosby Cry', as Bing's voice was known in this period. It could hardly be more exemplified than in this collection.

(B.B.)

If one were to rhapsodize over the current crop of instant nostalgia available on record it would, surely, needs be in blue! For here is Paul Whiteman yet again - 'King of the Jazz Age' - in a double LP package of 27 tracks that sum up just about all that he is best remembered for. It is all there: good tunes and arrangements; Venuti, Lang, the Dorseys, Trumbauer, George Gershwin, Busse, Bargy and 'Bix', the Rhythm Boys, and, of course, Bing. Collated by the archivists of the RCA empire on their new DPM label, this assemblage of

songs by the best in the business goes by the totally artless title, PAUL WHITEMAN AND HIS ORCHESTRA, DPM 2027. Monolithic seems hardly an edjective to describe a man who exceeded 20 stones in weight, and yet, in his way, he was a singularly monumental stone; a pillar of organised popular music that brought respectability to the 'jazz age' and, at the same time, 'fathered' so many famous and legendary figures.

Considering Whiteman's extensive recording output, Bing's 18% of this album is a fair slice of the cake. Unfortunately, every one of his featured titles - same takes - have appeared on previous RCA re-issues, notably the not so distant PAUL WHITEMAN VOL.II, RD-8090, which makes Bing's 35% on that LP a much better buy for the likes of us. To sum up the contents, then, this amounts to a re-issue in a 2-LP folder pack, the two individual LP's, RD-7954 and RD-8090. You may therefore consider the £2.98 that the latest release costs an unjustifiable expenditure, unless you missed out on RD-8090, are a compulsive label collector, or just cannot resist a graphically evocative sleeve!

The front sleeve cover is chequered in pale yellow and light blue, squared off and regimentally divided by a basic white. An almost full length cartoon of 'Pops' surmounts a diagonal strip motif of a prancing female nude silhouetted and alternated with inverted triangles - a typical 'thirties' ornamental design. The title reads chinese fashion, set in multi-coloured lettering of mixed parentage. The rear sleeve repeats this pattern, substituting a sepia-toned photograph of the maestro from which the cartoon was drawn, and with the song titles replacing the album title. No dates or matrices relating to the recordings are givem, not even in the repeat list of titles within the inner 'pages' of the opening sleeve. A certain Albert McCarthy has written the seven column sleeve notes - they are becoming more than potted biographies of late; with some 2,000 words this one has really taken root. Anyway, Mr. McCarthy has done his homework and quotes his sources. One of them, Herman D. Kenin, president of the American Federation of Musicians, was the man responsible for the 'King of the Jazz Age' appendage quoted above, which he bestowed on Whiteman in an address delivered at Whiteman's funeral service. It should satisfy the jazz pundits who have always considered the title 'King of Jazz' to be utterly inappropriate for the leader of such an expansive, well disciplined and thoroughly symphonic organization.

The titles on each of the four sides are listed below. Those relating to Bing have the matrix and take number appended.

1) Wang wang blues
The Japanese Sandman
Whispering
Anytime, anyday, anywhere
My man
Hot lips
I'll build a stairway to paradise
What'll I do

2) Three o'clock in the morning
Song of India
Rhapsody in blue
I'm coming Virginia (BVE-38135-7)
Side by side (BVE-38378-1)
Whiteman stomp

3) When day is done
Love nest
Lonely melody
There ain't no sweet man that's worth the salt of my tears (BVE-41681-2)
Dardenella
Mississippi mud (BVE-41696-3)
You took advantage of me (BVE-43670-2)

4) Rockin' chair
Stop the sun, stop the moon
It's only a paper moon
Medley from "Anything Goes"; Anything goes; I get a kick out of you; You're the tops; Waltz down the isle; All through the night
Announcer's blues
Ain't misbehavin'

(B.B.)

Although not exactly budget price, the RCA Records LSA series of vintage material is a good source of supply for re-issued twenties, thirties and forties nostalgia. At about thirty-four bob - £1.69, if you insist - it seems a reasonable price to pay for nicely packaged recorded antiquity. From Coon-Sanders to Spike Jones, Amos 'n Andy to Abbott and Costello, Russ Columbo to Al Bowlly, and, as one might expect, Bing.

The release under review contains only one Bing track; in actual fact Paul Whiteman's Rhythm Boys on what is stated as being a previously unissued

take of "Mississippi Mud - I Left My Sugar Standing In The Rain". This seems a bit strange as RCA issued this one themselves in mid-1971! However, since the whole LP is identical in content it isn't surprising. Currently released as "1927" LSA 3077 (LPV 545, US equivalent), it previously sold as "1927" RD-7903. Fortunately, the front sleeve is totally different sporting a pinkish-sepia-toned street scene of the era with the names of the artistes set around it in a rather botchy design that is all angles and boxes. Not such a nice sleeve as the original LP had. The current issue does give the dates of the recordings but not, as originally, the matrix numbers. That omission is corrected here in the following title presentation in respect of the Rhythm Boys number only.

Side 1.
THE VARSITY DRAG 19/8/27
George Olsen and His Music

SAM, THE OLD ACCORDION MAN 18/12/26
Williams Sisters

CRAZY WORDS - CRAZY TUNE 4/2/27
Irving Aaronson & His Commanders

AT SUNDOWN 28/6/27
Jesse Crawford

DO-DO-DO 28/10/26
Gertrude Lawrence

SUNNY DISPOSISH 3/2/27
Jean Goldkette & His Orchestra

FLAPPERETTE 7/1/27
Nat Shilkret & the Victor Orch.

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME 2/3/27
Roger Wolfe Kahn & His Orch.

Side 2.
HELLO! SWANEE! HELLO! 31/1/27
Waring's Pennsylvanians

THAT'S MY HAP-HAP-HAPPINESS 23/2/27 The Happiness Boys

AIN'T SHE SWEET? 15/3/27
Gene Austin

MOONBEAM! KISS HER FOR ME 6/1/27 Goodrich Orch.

HALLELUJAH! 25/4/27
The Revelers

RED LIPS, KISS MY BLUES AWAY 27/4/27 Chas.Dornberger's Or.

MISSISSIPPI MUD - I LEFT MY SUGAR STANDING IN THE RAIN (BVE-39271-2) 20/6/27 Paul Whiteman's Rhythm Boys

WHEN DAY IS DONE 8/6/27
Paul Whiteman's Concert Orch.

I would refer readers to page 23 of the November 1971 issue of "BING" for my full comments on this 'fluffed' take. I will reiterate some of my remarks here by stating that as far as I'm concerned the only 'fluff' is by Harry Barris who just manages to suppress a laugh at the commencement of the recording as they each take a few scat bars. Bing also sings "irrespective and regardless" - grammatically correct - instead of the reversal, "irregardless and respective", which is to be heard on the take 3 which was the original issue, and also on the 1943 Rhythm Boys Re-Union version. This may not be a 'fluff' by Bing but it's certainly ungrammatical!

If you didn't buy RD-7903 at the time, this one is a 'must' if you intend acquiring a complete collection of Bing's commercially issued recordings.

(B.B.)

An interesting LP that may have escaped some readers' notice is a Spanish, or more probably a Latin American import, album entitled, simply, "BING CROSBY". It is on the COBRA label - previously unknown to me - with the number LG LP 307. I obtained my copy from Michael Jones, Soundtracks Unlimited, 60 Dean Street, London, W.1. who is a specialist in film soundtracks, original cast recordings and nostalgia records; a mention of the ICC, of which he knows, could help you and the Club. Being an import, it is a little on the pricey side - £3.30 post paid.

This recording, which is a further presentation of the sequence of songs on the ACE OF HEARTS LP, AH 90, "AMONG MY SOUVENIRS", will do just a little more than satisfy the fanatical label collector, for it is in stereo. For those among you who do not number AH 90 among <u>your</u> souvenirs, here is a list of the titles, spelt as per the back of the sleeve!

Ain't misbeahavin'
Girl of my dreams
Basin street blues
I surrender dear
Does your heart beat for me
Between the devil and the deep blue sea
S'posin'
Mr.Gallagher and mr.Shean
I can't believe that you're in love with me

When you and i where young Maggie — A blues serenade
blues — Among my souvenirs

Further spelling errors occur on the actual label but let us not embarrass the producers by harping too much on this theme.

A break down of this collection of Crosbyana reveals that it spans a period of 20 years - 1937 to 1957 - involves eight different bands and has Bing sinsing with three personalities as well as the Music Maids. Connee Boswell on "Basin Street Blues", son Gary on "When You And I Were Young, Maggie, Blues" and Johnny Mercer taking a lesson on swing on the comparatively rarer take A of "Mr. Gallagher And Mr. Shean". It therefore follows that this is quite a varied selection covering many moods and aspects of Bing's vocal accomplishments.

The sleeve cover is a somewhat bizarre affair. Radiating upwards from the title, which is set at the base, is a 13 rayed spectrum of colour bursting through an equally psychedelic cloud formation. In the bottom right hand corner is a six line legend that I have yet to translate! However, being in stereo, the collector with the cash and equipment will not dismiss this issue lightly.

(B.B.)

On Bing's birthday, 2nd May 1971, BBC TV screened 'THE FLIP WILSON SHOW' on which Bing was the main guest. The programme was notable for the fact that during the course of the show, Bing was presented with a platinum disc, by Flip, on behalf of Decca, for his world record sales of 300,650,000 discs. Bing accepted this token of his supreme artistry in a typically modest 'throw-away' sketch with his host; the programme having been originally telerecorded on 15th September 1970. The final portion of the show was devoted to a humorous sketch between Bing and Flip in which Bing visits a 'Bunny Girl' Club; Flip playing the 'bunny girl' in an extension of his Geraldine character that he has created. As most readers will be aware, this sketch has now found its way onto an LP entitled "GERALDINE DON'T FIGHT THE FEELING". Available in two issues, US 'LITTLE DAVID' LD 1001 and UK 'ATLANTIC' K40403 (£2.09), this falls into the rare category of Bing on LP in an almost entirely non-singing performance (Bing sings a couple of lines of "Auld Lang Syne"). Never one to derive much pleasure or enthusiasm from comedy that relies on males impersonating females, I must confess that Flip in 'drag' is quite amusing, particularly on record, as one is not forced to endure the visual prostitution of the more traditional pantomime dame with an aural performance. Thus, the comedy relies on the script, which throughout the seven sketches revolves around Geraldine's teasingly provocative unapproachability; material that Flip Wilson is able to handle with considerable expertise.

The sleeve is functionally stout and sports a colour photo' of Flip in a floral mini-dress heavily draped in orange coloured sequined tassels: he poses awkwardly on 'Hollywood musical' stage steps. The rear of the sleeve features five photographs from his various shows including the one with Bing - it is a low angle shot of Bing seated at a monopod bar table, holding a wine glass, with Flip, gaudily attired as the 'bunny girl', Geraldine, addressing her client: "What you see is a lot more than what you gonna get", runs the caption. The PROGRAM, as it is called, is as follows.

Side 1.

GERALDINE HONEY
with George Wyle and His Orch.

THE BUNNY CLUB
with Bing Crosby

DON'T FIGHT THE FEELING
with George Wyle and his Orch.

THE PERFECT SECRETARY
with Rudth Buzzi and Time Conway

Side 2.

COMPLAINT DEPARTMENT
with Phyliss Diller, Billy Eckstine and Tony Randall

KILLER
with George Wyle and his Orch.

CHICKEN DELICIOUS
with Jim Brown

Comddy on record is a transient form of entertainment and is rather the reverse of an album of songs which grow in favour as familiarity lends enchantment. This is an LP for once-a-year playing after you've forgotten the gags.

(B.B.)

I think that we can safely assume that readers of this magazine go far beyond "White Christmas", "Moonlight Becomes You" and "Swinging On A Star" in their appreciation of Bing! But just how far does your patronage of the 'Old Groaner' extend? A good test of your fanatacism arises with the release of LOUIS ARMSTRONG Vol.2 'IMMORTAL SESSIONS' on SAGAPAN 6904.

This LP features a dozen sessions with 'Satchmo' and his 'All Stars' from original radio broadcasts. To be precise, eleven of the titles are 'All Stars' recordings; the twelfth, "I Can't Give You Anything But Love, Baby" features his big band format. Where does Bing come in, you may well ask? In point of fact he makes a spoken introduction to the last two sessions which were broadcast on 21st February 1949. This is not a banded LP but one continuous performance, so if I can pinpoint the link ups you can read Bing's intros verbatim.

BING: "Everybody hold on to their seats, hold on to your hats, your programme, and the person next to you, because we may not come down till Friday; I don't know. Got your horn, Louis?"
LOUIS: "Yes, I'm ready now".
BING: "Beat it off, somebody. This is "Panama"; this comes on".
LOUIS: "Look out, man. One, two...."

With which remark the drummer breaks out and Louis leads off into this well-known jazz number. Before the final note from 'Satchmo's horn has hardly faded Bing comes in with this second precursory comment.

BING: "Get ready folks, they're comin' on out; Louis Armstrong, Jack Teagarden, Joe Venuti, Buddy Cole, Perry Botkin, Nick Fatool; all you gonna send "Royal Garden(Blues)" sky high".

And that's it, folks! Mind you, this is on a British budget label; SAGA RECORDS, pressed by ALLIED RECORDS LTD., LONDON - Dave Carey's 'Swing Shop' recommended since it is a lesser known label. If you like Bing and jazz it's a good buy at under a £1, but of course, it's a 'must' for the committed collector of all things Crosbyana! (B.B.)

An interesting collection of more unusual early Bing recordings should soon be available on RARETONE RTR 24004 "PAUL WHITEMAN AND HIS ORCHESTRA FEATURING BIX BEIDERBECKE". This label is of Italian origin and the sole UK distributor for this limited issue release is Peter Seago, 5 Tollet Street, Stepney Green, London, E.1. Price, including postage and packing, is expected to be £2.50 UK and £2.80 Overseas (7.75 dollars US including bank charges).

There are seven titles per side, and those that are presumed to be Bing items are marked with an asterisk.

Side 1.
My Melancholy Baby
Is It Gonna Be Long
*Get Out And Get Under The Moon
Oh! You Have No Idea
Felix The Cat
*I'd Rather Cry Over You
*Georgie Porgie

Side 2.
*Out O' Town Gal"
Concerto In F (2nd.movement,1st.pt.)
Gipsy
*Louise
*I'm In Seventh Heaven
When My Dreams Come True
*Reaching For Someone And Not Finding Anyone There

There is only one issued take of each of the expected titles, so no extreme rarities, unless the producers have dug something special out of the archives. There are two versions of "Louise" but we can take it that it will be the orchestrated version on which Bing gets a nice solo, although 'Bix' is not especially evident. This one - W148086-3 - was recorded on the 15th March 1929 whereas the Rhythm Boys comedy interpretation was a couple of months later. Provided the dubbings are well taken with subsequent acceptable fidelity this should prove a very satisfying LP. More about this when it becomes available. (B.B.)

The issue of 12 albums by the BRITISH BROADCASTING CORPORATION to commemorate their 50th Anniversary is enough to make any collector of nostalgia prick up his ears. However, close inspection of the discs in question reveals very little

to whet the appetites of those whose interests lie only in the field of original pre-war material. Despite this, the following disc proves to be the exception. As far as we are concerned, the inclusion of a Bing Crosby item sandwiched between such British 'institutions' as Gracie Fields and Henry Hall, comes as quite a surprise, particularly as the album's theme centres around artistes with strong BBC connections. The album under review, "50 YEARS OF BROADCASTING", contains no less than 127 items of speech and song spread over two LP's (BBC 50A, BBC 50B), and enclosed in a most striking gold cover displaying the corporation's crest and motto, 'Nation Shall Speak Peace Unto Nation'.

Narrated by René Cutforth, the 'programme' (based upon the Radio-4 series, 'Fifty Broadcasting Years') delves into the BBC archives and presents a fascinating history in sound of their 50 memorable years. Authentic news items taken from their extensive library are interspersed with brief extracts of original commercial recordings, and the two discs are presented as follows.

Side One: (1922-1932)
Side Two: (1933-1939)
Side Three: (1940-1945)
Side Four: (1946-1972)

The Crosby item (Side Two, item number 31) gives us the last 19 seconds of "Where The Blue Of The Night" (23 November 1931, E37373-B). An expensive way to acquire yet another presentation of the great voice on disc, but if the BBC's development from 1922 holds any form of attraction, then this is £3.99 well spent. A 'once only' souvenir of a glorious history, and a welcome addition to the shelves. Available from any good record dealer or direct from BBC Records, London, S.E.99. (16p postage and packing). (EDITOR)

From the German HISTORIA stable that produced "THE JAZZIN' BING CROSBY" on H-622, some 18 months ago, there now comes another LP of interest, not only to Bing fans but anyone who has a yen for the mid-thirties film artistes and their music. This one is entitled "HOLLYWOOD FILM-MUSIC OF THE THIRTIES", album number H-640; which seems to suggest that this company produce an LP per month. As will be seen, the selection is fairly predictable in relation to the performers; except, perhaps, in the case of Bing!

Side One	Side Two
THE DONKEY SERENADE Allan Jones: "The Firefly" 1937	MOONLIGHT AND SHADOWS Dorothy Lamour: "Jungle Princess"
INDIAN LOVE CALL Jeanette McDonald & Nelson Eddy: "Rose Marie" 1936	DEAR MR.GABLE Judy Garland: "Broadway Melody 1938" 1937
THE MOUNTIES Nelson Eddy: "Rose Marie" 1936	EVERYBODY SING Judy Garland: "Broadway Melody 1938" 1937
YOU ARE MY LUCKY STAR Eleamor Powell: "Broadway Melody 1936"	I'VE GOT MY LOVE TO KEEP ME WARM Dick Powell: "On The Avenue" 1937
I'VE GOT A FEELING YOU'RE FOOLIN' Eleanor Powell: "Broadway Melody 1936"	IT'S RAINING SUNBEAMS Deanna Durbin: "One Hundred Men And A Girl" 1937
TOP HAT, WHITE TIE AND TAILS Fred Astaire: "Top Hat" 1935	ALL YOU WANT TO DO IS DANCE Bing Crosby: "Double Or Nothing" 1937

Naturally, the sleeve notes are in German, and a brief run through of the script reveals a eulogistic glimpse at the glitter of pre-war cinema. The frontispiece legend in German tells us that these are the original recordings from 1935-1937. Above this, against an orange background, are photographs of the ten artistes involved; the one of Bing having been featured on, for example, the sheet music of "The Whiffenpoof Song". Drastically trimmed here, the original is softer and is a very informal shot of Bing in an open-

necked shirt and herring-bone jacket. The compositer of the photo' collection has boobed in regard to the one of Allan Jones, since the artiste shown is a negro! The remainder are equally familiar film stills-cum-publicity pictures to that of Bing.

This may not be an LP that you would rush out to buy but it would nicely fill a corner of your Christmas stocking - particularly as it is another 'stereo' album. Dave Carey of 'The Swing Shop', 1b Mitchum Lane, Streatham, London, is the fella to write or 'phone for this one. As always, mention the ICC for preferential treatment.

I am indebted to Miss Penny Screech - an aspiring interpreter - of Plume Comprehensive School, Maldon, for the following interesting sleeve notes translation from the German.

"HOLLYWOOD FILM-MUSIC OF THE THIRTIES"

Unforgettable for all film fans, who lived at the time of the big Hollywood musicals of the thirties, are the many striking and popular songs from these films. Since that period there has never been so many good films and film compositions as there were then. If, as is said, "Grandad's cinema is dead", one misses, now, films of that timeless genre that were attained even with the most commonplace subjects - apart from a few exceptions. Where the fault lies is difficult to define, for although the film industry of today has far greater technical resources the end products are often less impressive and more self-inflated; especially in modern review films or musicals. Perhaps at that time they were less complicated and built no unwanted 'problems' into them. They were richer in plot, dividing the exciting moments of the actions better, and didn't hammer the spectator with a permanent pitch of sensation, sex, noise and colour, all in 3-D. Above all, in the old Hollywood musicals, plot and music were divided skillfully. The film melodies were never overlong nor too short. These days there is only one composition to enliven the film, then, it was usually a whole string of melodies which, almost without exception, became 'evergreens' which are still popular today.

The music of the two "Broadway Melody" films from 1936 to 1938 have a timeless quality, whilst the Friml compositions from the Nelson Eddy - Jeanette McDonald films already count as classics in the muse of light music, not originally written for films but for operettas. Other compositions like the "Donkey Serenade" from "TARANTELLA" and "Moonlight And Shadows" from "THE JUNGLE PRINCESS" (composed by Frederick Hollander) were whistled by every film fan of the thirties. The following LP presents a typical cross-section of the Hollywood film productions of that time presented by the original film artistes like Fred Astaire, Bing Crosby, Jeanette McDonald, Nelson Eddy, Allan Jones, Deanna Durbin, Judy Garland and Dick Powell, from the famous films of the years from 1934 to 1938. Except for "TOP HAT" and "100 MEN AND A GIRL", both shown after 1945 in Germany, all the films had been exhibited in some city cinemas in Germany right up till the beginning of 1941, but after the war were not shown anymore over here. So this long playing record is thought of as a small souvenir for all film and music fans who, even today, still like to hear the old songs.

(B.B.)

In 1973, United States' "TIME" magazine is expected to issue an LP of various vintage Crosby material, representing his recording output during the early 'thirties, late 'thirties, early 'forties, and so on. The disc will be accompanied by a descriptive booklet. No further details are to hand but members will be informed as and when additional information becomes available. The above details were given to us by Bing at the meeting in London earlier this year.

(EDITOR)

Exciting news from the record dealers! We are informed that the two further expected CORAL issues are on their imminent release sheets. The CORALS - CPS 90 and 91 - are the proposed Hawaiian collection called "SING ME A SONG

OF THE ISLANDS" and Volume 2 of "BING CROSBY AND THE ANDREWS SISTERS". No news yet of the titles, but I suggest that enquirey is made at once to ensure a pre-Christmas release. (B.B.)

Of doubtful origin, a 7" LP disc on the "CHORD" label has come into your Editor's possession. Although the printed proclamation "Made in USA" appears at the top left-hand side of the label, our Stateside friends deny all knowledge of its issue in that country. Needless to say, the disc is a rarity and only a few copies are known to be held by certain collectors in Great Britain. Entitled "YOU'RE THE ONLY STAR....BING", the disc features three songs on each side, all of which are taken from 'Kraft Music Hall' broadcasts of the late 'thirties. Tracks are as follows:-

Side One	Side Two
"You're The Only Star In My Blue Heaven" (30/3/39)	"Down Where The Trade Winds Blow" (10/3/38)
"One Song" (5/5/38)	"Whispers In The Dark" (28/10/37)
"Lovelight In The Starlight" (30/6/38)	"Once In A While" (2/12/37)

Quality of the material used is excellent, and the person or organisation responsible for production has done a commendable job. Each side shows signs of a matrix number, although heavily scratched out leaving it impossible to decipher. Apart from the title, no further information is given on the label appertaining to the tracks thereon. Interesting to note a difference in label colouring on each side, the 'A' side being pale yellow and the 'B' side being pale blue, both featuring black lettering. Certainly one of the most interesting discs to be dealt with this month, and yet the chances of most members obtaining a copy of this record are virtually nil. (EDITOR)

In the UK, members can look forward to the forthcoming re-issue of Bing's "MUSICAL AUTOBIOGRAPHY" (originally Brunswick LAT 8051-8055) on Decca's 'MCA' label. Unfortunately, this is not a budget price label, and currently available issues are priced at over £2 each. It is anticipated that the mammoth 15 LP set of Brunswick's "BING'S HOLLYWOOD" (BING 1-15) will also find its way onto the 'MCA' label, and this is when the serious enthusiast will groan as he reaches for his cheque book! The original set cost him £27 . 10/- and if he wants to prove his worth as a label collector, he'll have to pay an even larger amount for the 'MCA' version, thereby instantly duplicating 15 albums (about 180 tracks) already in his collection! Re-issues are a boom to the 'newer fellas' but in cases such as this, one must sympathise with the label collector.

(EDITOR)

We turn our attention now to an LP which undoubtedly will find its way into the collection of every serious Crosby enthusiast, despite the fact that this is a non-Bing album. An LP of 12 tracks by Bing's ill-fated rival of the early 'thirties, RUSS COLUMBO, has been released by RCA-VICTOR in their inexpensive 'Nostalgia' series. Priced at £1.69, the album is entitled "LOVE SONGS BY RUSS COLUMBO" (LSA 3066).

Side One	Side Two
Call Me Darling	All Of Me
Sweet And Lovely	Time On My Hands
Just Friends	Save The Last Dance For Me
Where The Blue Of The Night	Living In Dreams
You Try Somebody Else	Auf Wiedersehen, My Dear
You're My Everything	Paradise

Here is a rare and wonderful opportunity to study the art of the young Columbo who, along with Bing, was making a name for himself as a vocalist with the Gus Arnheim Orchestra at the Cocoanut Grove in 1931. Had his life not tragically ended just three years later in a shooting accident, his talents would certainly have shown themselves to be a serious threat to the up-and-coming young Mr.Crosby.

Original 78's of Columbo ('Victor', 'Bluebird' and various other labels)

are costly and virtually unobtainable, but with the issue of this LP, probably the first of its kind, a lot of gaps will be filled in the smaller collections. Of the 12 songs, three were also recorded by Bing, and it is not unwise to suppose that Bing may have sung the remaining nine himself during various shows with the band. Alas, he didn't make commercial recordings of them. Of particular interest is Columbo's rendition of "Where The Blue Of The Night". Comparison of the way in which he croons those 'boo-boo-boo's in typical Crosby fashion makes truly fascinating listening!

Albert McCarthy makes numerous references to Bing in his informative sleeve notes, but the album fails to satisfy the demands of those who are discographically minded. Nary a mention of recording dates, matrix numbers and musical accompaniment are to be found, although one must presume the latter to be Arnheim's Orchestra. In all probability, the missing details are printed on the sleeve of its US equivalent, as in the case of the US and UK issues of "WRAP YOUR TROUBLES IN DREAMS". Perhaps RCA can explain why such invaluable information tends to be omitted from discs of US origin when released in Great Britain. Composer credits, also, are invariably missing from UK equivalents.

A coloured drawing on the face of the sleeve romantically depicts a dancing couple; an attractive illustration cleverly drawn by Keith Davis of DWF to typify the period of the recordings. Personally, I would have selected a photograph of Columbo for use as the main cover design, for existing pictures of him are just as scarce as his records. But the album should not be judged on irrelevant matters of opinion. From a technical point of view, the transfers are up to highly acceptable standards with a minimum of background noise, serving only to add a little nostalgic magic and reminding us that these treasured recordings are over 40 years old.

My advice to all members is to buy it, or get somebody to buy it for you for Christmas; a more Crosby-orientated LP you couldn't expect to find anywhere, and a 'must' for the serious enthusiast.

(EDITOR)

Having concluded the LP reviews for this quarter, a simple check-list of the aforementioned albums will not come amiss. Prices and sources of availability are given where possible.

(1) "WRAP YOUR TROUBLES IN DREAMS" (RCA-Victor LSA 3094) £1.69. Most shops.
(2) "PAUL WHITEMAN AND HIS ORCHESTRA" (RCA-Vic.DPM 2027) £2.98. Most shops.
(3) "1927" (RCA-Victor LSA 3077) £1.69. Most shops.
(4) "BING CROSBY" (Cobra LG LP 307) £3.30 post paid from "Soundtracks Unlimited"
(5) "GERALDINE DON'T FIGHT THE FEELING" (Atlantic K40403) £2.09. Most shops.
(6) "LOUIS ARMSTRONG - IMMORTAL SESSIONS" vol.2 (Sagapan 6904). "Swing Shop".
(7) "PAUL WHITEMAN & BIX BEIDERBECKE" (Raretone RTR 24004) £2.50. Pete Seago.
(8) "50 YEARS OF BROADCASTING" (BBC 50A and 50B) £3.99. Most shops or BBC.
(9) "HOLLYWOOD FILM-MUSIC OF THE THIRTIES" (Historia H-640). "Swing Shop".
(10) "SING ME A SONG OF THE ISLANDS" (Coral). Imminent release. Most shops.
(11) "BING CROSBY AND THE ANDREWS SISTERS" Vol.2.(Coral). Imminent release.
(12) "YOU'RE THE ONLY STAR...BING" (Chord). (Non-comm.)Not available in UK.
(13) "BING - A MUSICAL AUTOBIOGRAPHY" (MCA). Imminent release. Most shops.
(14) "LOVE SONGS BY RUSS COLUMBO" (RCA-Victor LSA 3066) £1.69. Most shops.

BING CROSBY GERMAN 45-rpm 'SINGLE' via the ICC.

A limited number of copies of a German 45-rpm 'single' featuring Bing are the subject of current negotiations being made by the ICC for its members on a 'first come first served' basis. The record, which will cost £1.00 post paid, couples "Sam's Song", which Bing duetted with son, Gary, in 1950, and "Gone Fishin'", cut with Louis Armstrong one year later. There are not likely to be more than 25 copies available, of which eight will be retained for overseas readers to allow for their postage time. Write at once to the Editor if you would like to try for a copy of this collectors' item. Only one record per customer.

BERT BISHOP.

CELLULOID CROSBY

by KEITH PARKINSON

In 1955 there were twice as many cinemas in the UK than there are today. The Derby at Burscough Bridge was one of the many privately owned movie houses that closed as a result of the competition from television. On the Friday before Christmas in that year, I went to the Derby to see Bing in "White Christmas" which had a two-day booking there the year after it was first shown. It played to a packed house, and in common with the rest of the audience, I was thoroughly entertained. You can usually tell whether a film has been appreciated by watching the faces of the departing audience, and the expressions worn by the people leaving the warmth of a cosy picture palace for the drizzle of an uninviting December evening indicated that, as far as this provincial audience was concerned, Paramount Pictures had a hit on their hands.

Fifteen years later, I watched the film in the comfort of my own armchair on BBC Television and I was a little disappointed. Somehow it did not sparkle as much as I had recalled. Bing was competent, but in his many films we've expected an above-average performance from him. Admittedly, a television presentation means that the film looses something in its transference to the fireside medium. American playwright Thornton Wilder summed up the situation when he referred to the shoulder to shoulder experience of visiting a cinema, where you go into a great hall with a thousand strangers and something happens on the screen and you all laugh together. This atmosphere is completely lost when you look at a film by yourself or in a small family group. Even so, I thought the film could easily stand a third viewing, which is why I was disappointed that the BBC screened it last year on the morning of Christmas Eve, when I was out at work. Fortunately, "White Christmas" has the advantage of a timelessness associated with films such as "Holiday Inn" or "The Ten Commandments", so there is every sign that it will stand up to repeated viewings in the years to come. It still gets huge ratings on television in the USA.

Certainly the film did excellent business around the world, which is perhaps as well because it was Paramount's most expensive musical at that time. It was also the first film made in 'Vistavision' and this added item of publicity helped it along, although 'Cinemascope', 'Cinerama' and 3-D were the only processes introduced in the 1950's, which encouraged people to visit the cinema regardless of the content of the film. Trademarked by Paramount, 'Vistavision's great asset was the combination of size with a more conventional shape. Generally shown in proportions nearer to the old screens, about twice as wide as its height, it could in fact be extremely high and therefore give the impression of a Cinemascope screen from which a top border had been removed to give more space.

Over and above this, 'Vistavision' achieved, when viewed under favourable conditions, a greater clarity of definition than Cinemascope, so, technically speaking, "White Christmas" had everything going for it.

I don't think the film's story let it ddwn any more than does the story of most musicals. Steven H. Scheuer says: "The cast fits perfectly into the lightweight story which merely serves as a framework for the 15 musical numbers". The plot tells how two ex-army men team up with a female singing act and save their former general from bankruptcy by bringing the show to his hotel. Many a cor y plot such as this has been redeemed by a good score, but this is one Berlin musical which is no better than reasonable. Musically the film suffers from unmemorable numbers like "What Can You Do With A General" and "Choreography", although ample compensation can be found in titles such as "Count Your Blessings Instead Of Sheep" and the ever popular title song. When Christmas comes round, my record turntable takes a fair hammering from seasonal Crosby material, but the Brunswick "White Christmas" album - and it's harder to think of a more dull pictorial cover - has fewer plays than any other Christmas disc in my collection. For once, I am not able to say that the soundtrack songs are better than the commercial cuts from Decca. I happen to enjoy the singing of Peggy Lee as much as that of Rosemary Clooney so I have no objection to the former substituting on a couple of tracks on the record release. It just happens to be an ordinary album, whereas all of

Bing's other Christmas or film long players have that little extra something.

Critically the film was well liked by the popular press, and as is often the case when a film is praised by the critics of the "Daily Mail" and "Daily Mirror", the more serious papers did not respond quite as warmly. The magazine "Films And Filming" was just establishing itself as an intelligent monthly, and its then Editor, Peter Brinson, had this to say in his review: "If "White Christmas" was not in technicolor and the first production in the new impressive 'Vistavision' technique, I would say it belonged to the season of musical revivals now at the National Film Theatre. What has happened to the miraculous Mr.Berlin? This slow, stodgy, stale, leadenfooted production is no vehicle for his tuneful inventions. I am biased in favour of any musical, but I could not take the slushy sentiment of this one". Harsh words? Perhaps so during this season of goodwill. Let me end by saying that should "White Christmas" turn up on the box again this year, I will watch it - and enjoy it, too.

BING TOPICS FROM HULL

by ALF FARROW

1972 was surely a halcyon year for Crosbyana, for, at the time of writing, we have the three CORALS of undoubted value, "Bing 'N' Basie", an LP which has caused a very variable amount of comment and criticism from various quarters, but which proved that Bing, even at this late stage of his career, can produce a disc of listenable quality and obvious mastery of the singing word! True, but true, that this famous voice has lost some of its timbre - and we all surely realise this fact - but nevertheless, considering every aspect of this disc, it still remains a very good buy!

And then we have the RCA "Wrap Your Troubles In Dreams" which I confess I had forgotten about, because this LP is an American issue and I was a trifle dubious about its appearance in this country. Still, there it was in the shops for the asking, and a very good buy indeed.

Incidentally, in this batch of RCA releases is one by Russ Colombo, and one of the tracks thereon is "Where The Blue Of The Night". A really quiet and peaceful LP and it makes one think of how far Russ might have gone had he lived. I like this recording and I can remember seeing him in films - I have on record as having watched him in a film called "Broadway Thru' A Keyhole" as early as 4th May, 1934! And his leading lady was Constance Cummings!

Pride of place in my Crosby year of 1972 was undoubtably Bing in the "PARKINSON" show. Returning from my holidays I was informed about this event by Frank Briggs and I immediately rang a close colleague to see if there was any chance of obtaining a ticket. I had to wait another 36 hours before I would be certain of seeing Bing, but it was worth it! I received the O.K. on the Sunday afternoon preceding the Monday of the show. Both the journey and the subsequent waiting time in London proved eventful in two ways. The train from Hull was fairly full when we went to board and we chose three seats at a four-seater table, the remaining one being taken by a lady passenger. We talked about various things and brought the lady into the conversation, but it wasn't until we were running into Kings Cross that we divulged where we were going! She thought we were three buckaroos out on a spree for London! When we told her the real reason for our visit, she was overwhelmed at the name of Bing Crosby! And all we knew of her was that she and her husband ran a newsagents shop....oh dear, if only we had broached the subject before we eventually did!

Arriving in London, we made our way to Shepherd's Bush, had some lunch and then mooched around in the vicinity of Goldhawk Road. We entered a record store to shelter from the rain mostly and I spotted a young man with two or three Bing LP sleeves in his hand. I asked him if he was interested in Bing and he said very much so. We then told him all about the ICC and what we were in London for, and he said that he knew about the show and was going to try and get in. We saw him later in the queue and he was happily clutching a ticket, with, I suspect, a guarantee to join the ICC! I hope so, anyway.

Well, the show!!! Where does one conjure up words adequate enough to describe one's feelings when the person of one's admiration for 44 years is

due to appear in the flesh not more than 25 feet away! And who can forget that indescribable walk down those familiar stairs? And the applause and the cheering was out of this world! I suspect that even the unflappable Michael Parkinson was a little overwhelmed. The wonderful expressions and mannerisms were all there, every one of them - those we have come to associate with Bing throughout the years. The three songs he sang at the beginning of the show were superb and I sincerely hope that the BBC will not see fit to cut them when the 'real' programme goes out on December 23rd. Bing was in fine fettle and soon proved to us all that his keen sense of humour is still with him, and we all laughed - not because it was Bing who had made a funny remark, but because it was funny! The end came all too soon, and "White Christmas" brought to a close a wonderful meeting with Bing and his dedicated followers. I call it a meeting, for to me, that is what it was - more than a show - and one which I shall cherish for the rest of my days. Yes, indeed!

But, and but it is, on my arrival back home, my wife greets me with, "Frank Murphy rang this morning saying he had a date in London with Bing and could I accompany him?" 'Nuff said!

Well, friends, that's all from me for this time, so have a good Christmas everyone - don't forget that it's 'A Time To Be Jolly', and all the very best for 1973.

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FREE ADS

Absolutely the finest means by which to BUY, SELL or EXCHANGE items of Crosbyana, for these pages are read by many hundreds of collectors throughout the world.

The following English Brunswicks are for sale or trade: 1182, 01270, 01885, 02054X, 02681, 02806, 03044, 03079, 03382, 03396, 03485, 03534, 03565, 03569, 03596, 03603, 03618, 03624, 03634, 03635, 03636, 03647, 03650, 03699, 03708, 03753, 03783, 03801, 03837, 03882, 03902, 03932, 04119, 04364, 04347, 04402, 04482, 04606, 04613, 04622, 04760, 04781, 04838, 04900, 05304, 05558, 05585.
The following US or Canadian Decca are for sale or trade: 880, 2289, 2494, 23277, 23569, 23954, 24559, 24609, 40000.
The following LP's are for sale or trade: "The Bing Crosby Story, Vol.1" (CBS 66210); "The Jazzin' Bing Crosby" (Italian Joker SM 3053); "Bing Crosby's Treasury - The Songs I Love" (Longines 6-LP set).
MR. B. MORTON, 22 THE PAVEMENT, BREWOOD, STAFFS.

Offers invited for the following Bing Crosby LP's in new condition: LA 8579, LA 8585, LA 8686, LA 8727, LA 8740, LA 8741, AH 1, AH 31, AH 40, AH 88, AH 90, AH 122, AH 130, AH 136, AH 139, AH 145, AH 164, LAT 8216, LAT 8278, LAT 8281, LAT 8334, LAT 8550, BING 2, BING 3, BING 5, BING 6, BING 10, BING 11, BING 13, BING 15, T 2300, T 2346, DL 4281, MFP 1240, R 2022, RD 27032, RD 27075, SSL 10257, W 1484, WRC T 482. DL 4281 £2-05, R2022 £1-55, AH £1-15
MR. DESMOND LUXTON, 13 MAYFIELD ROAD, SUTTON, SURREY.

Offers invited for the following 78's to be disposed of as one lot: 02807, 03494, 03758, 03929, 04756, DB 1829. Any reasonable offer accepted.
MR. BARRIE ANDERTON, c/o 68 ROCHESTER ROAD, BOURNEMOUTH, HAMPSHIRE.

The following LP's wanted: "101 Gang Songs" volumes 1 and 2. Please state conditions and prices.
MR. NORMAN TOOGOOD, 91 CHILTERN GREEN, MILLBROOK ESTATE, SOUTHAMPTON.

The following LP's wanted in best condition possible: "Les Poupees De Paris" and "Bouncing With Bing". Prices please to the EDITOR. Also required: 7" non-commercial EP, "Thanks And Other Hits".

The following English Brunswicks wanted: 01874, 01952, 02341, 02453, 02604, 02572, 02810, 03278, 03547, 03822, 03965, 04105, 04110, 04120, 04123, 04134, 04279, 04289, 04386, 04387, 04497, 04605, 04704, 04732, 04736, 04737, 04738, 04742, 04745, 04821, 04867, 04868, 04901, 04914, 04947, 05105, 05511, also MGM 12946. Prices and conditions please to:
MR. B. MORTON, 22 THE PAVEMENT, BREWOOD, STAFFS.

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(EDITOR's comment: In answer to Alf Farrow's enquiry in "BING"-28, it is regretted that our supplier is unable to produce ICC lapel badges for the club unless he receives a minimum order of 500, otherwise the price of such an item can be very costly. However, at the present time, there is no better way for members to 'plug' the ICC than by purchasing one or more of the items listed above.)

FREE ADVERTISING SPACE in every issue of "BING". Particularly required are sales lists guaranteed to quench the thirst of hundreds of members endeavouring to complete their collections! Send your lists to the Editor, clearly indicating titles, labels, numbers, conditions and prices. Auction lists should be accompanied by a suitable closing date, bearing in mind that it sometimes takes as long as eight weeks for overseas members to receive the magazine.

Our new Publicity Officer, Lee Argent, who is also a film soundtrack enthusiast, requires the following non-Bing LP's in the best possible condition: "The Sandpebbles" (Stateside); "The Professionals" (RCA?); "Lord Jim" (Colpix) and "Battle Of The Bulge" (Warner Brothers). Please notify Lee of availability and conditions. His address appears on the title page. Members will please bear in mind that it will not be our practice to publish advertisements of a non-Bing nature in future issues of the magazine. The Editor will turn a blind eye to the activities of the ICC's Publicity Officers!

Wanted: "The Small One" (Bing Crosby and Supporting Cast).
MRS. IRENE ORR, 80 YORK AVENUE, EAST COWES, ISLE OF WIGHT.

Bing Crosby 78 rpm records for auction:

12" Col.9459 E	03313 E-
12" Br. 0134 E	03321 E-
10" Br.01885 E	03633 E
02341 E	03634 E
02678 E-	03636 E
02973 E	03708 E
03032 E-	03802 VG
03184 VG	03813 E-
03220 E-	04043 VG
03278 VG (rcnap)	04071 E-
	05339 E-

Closing date: Wednesday, 3rd January, 1973. Winners only notified.
BERT BISHOP, "TIDEWAY", IMPERIAL AVENUE, MAYLANDSEA, CHELMSFORD, ESSEX, CM3 6AJ

WELL, DID YOU EVAH?

Some extraordinary Crosbyana presented by the EDITOR

How many members have noticed the glaring printer's error on the label of the "Bing 'N' Basie" album? The second track on the first side is printed as "Everything Is Beautiful Is Beautiful"! This only applies to the UK issue, incidentally. Furthermore, if one is shortening the word and in a title or sentence, an apostrophe should be placed before and after the letter n. Therefore, the printing of the title as "Bing 'N Basie" is incorrect!

Earlier this year, the "Daily Mail" published a photograph of Bing and Mary Francis on their arrival in Rome on August 27th. Bing proudly explained to reporters that during their safari his daughter had won the hearts of the local natives by taking a pot shot and killing a crocodile that had been terrorising a village!

Believe it or not, but during the Second World War my insurance man used to be called 'Bing Crosby' because of his remarkable resemblance to the old groaner! Unfortunately, he can't sing like Bing but whenever he calls I invite him inside to listen to the authentic Mr.C. I might add that he will be receiving a complimentary copy of this issue, so let's hope he decides to join! With a face like that (he smokes a pipe, too!) he can't possibly refuse.

In the last issue, Reg Bristo expressed his belief that Mr.Harold Wilson (yes, the Harold Wilson) was once a keen admirer of Bing, so without further ado your Editor has forwarded a copy of this month's issue to the former Premier with the ICC's compliments. If we receive a reply (and a subscription!) we'll publish the news in the next edition.

THE MUIRHEAD REPORT

from RICHARD MUIRHEAD in Scotland

I had little idea when I wrote in my last 'Report' of Bing's proposed visit and participation in his own golf tournament at St.Andrews, that this was to herald for me a red letter occasion - the day I met Bing Crosby! It was fortunate that ICC member John Dobson of Eltham was on holiday in Perth and was able to determine through the local press that Bing was in St.Andrews about a week before his pre-reported arrival date. We decided to take our chances and attempt to meet the maestro on the day of the tournament, September 15th. To cut a long story short, John and I after arranging a rendezvous time, missed each other, so my brother and I decided to make tracks for the hotel in the hope that John would go there on his arrival. Inside the hotel, we met another avid collector, Dave Smith of Newcastle. After being told that Bing would be down in about 30 minutes, we sat in the lounge and waited. However, after a period of three hours we were approached by the hotel manager and informed that Bing was not on the premises. Obviously, we were displeased at this, for it appeared that Bing had not been told of our presence. Finally, we derived that Bing was at the practise course about 100 yards up the road. We immediately jumped into Dave's car and drove to the course. Quite soon we reached a field screened from us by a small wall, and through a break in this wall I spied Bing! Dressed in a cream tee-shirt, red cardigan, blue crimplene slacks, black and white golf shoes and wearing his usual white Pebble Beach Golf Cap, he was practising his swing to his chauffeur who was positioned at the other end of the field. Quickly parking the car, we began to take as many photographs of Bing as time would allow. My brother continued this while Dave and I approached Bing. We introduced ourselves and shook hands. Bing gave us one of his huge grins and we immediately felt at ease! We talked for a few minutes and on being asked about his recent holiday, he answered, "Oh, we had a big time!" As we walked back towards the car, Bing signed Dave's copy of "Call Me Lucky" and I managed to shoot some close-up cine film of Bing. On my suggestion of "Give us a wave, Bing" he gazed into

RICHARD MUIRHEAD WITH BING AT ST. ANDREWS, Sept. 1972

You will read elsewhere Richard's story of his momentous experience in meeting Bing at St. Andrews in September last. The picture's reproduction is nothing to be proud of - it was processed no less than three times in an attempt to get a better result. The picture, though crystal clear in its original form, is too dark and lacking in "contrast", i.e. black and white, for satisfactory reproduction here. I'm sure Richard would confirm that it was taken either in poor light, or in late evening.

However, being in doubt I submitted it to some independent opinions: and the consensus was "Print it!" Not the least of the reasons given was that this was an unforgettable occasion for young Richard and certainly deserves its place for posterity - and in any case, the picture isn't THAT bad! So here it is.

And isn't Richard a handsome young fella, too!

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the camera and let out with a hearty wave. On Bing's suggestion, we then had some photographs taken together, after which Bing had to drive to the tournament. As he drove away, he waved from the window of a long white estate car which was his escort.

I was certainly thrilled at this opportunity of meeting Bing in person and the occasion was crowned for me one month later when Bing returned one of the two copies of a photograph that I had sent him, showing us together. It was signed, "To my friend Richard - Bing Crosby". I can only add that everything which is said about Bing's kind and charming character is absolutely true! He's a great guy! The photograph of Bing and myself (taken at the practise course on Friday, 15th September) is published elsewhere in this issue.

Bing has been featured prominently on STV with screenings of "Here Comes The Groom" and "Robin And The Seven Hoods" within a few days of each other, and they were well received. My favourite song from the former picture being "Bonne Nuit" and the latter giving us the sensational sequence of Bing in the orphanage, singing and dancing to "Don't Be A Do-Badder". As I've said before - just sheer magic!

Since I last wrote, we have had the "Bing 'N' Basie" album, which, in my view, is one of the finest LP's that Bing has ever recorded. He sings on this occasion with the zest and professionalism that have kept him at the top for three decades, and I hope that further such recordings appear from the tremendous 'Daybreak' stable. Well done, Bing!

With Christmas fast approaching, it was gratifying to hear from our Editor that Bing has recorded an edition of "PARKINSON", the highlight of which being his singing of "White Christmas". This will certainly not be missed, and I hope it is supplemented with further Bing films over the period, and perhaps one of his Christmas shows at long last! But if none of these prevail, we always have Bing's untouchable selection of Christmas records. He can put over the true meaning of a lyric in a completely genuine manner, in such a way that no other artiste can surpass or even challenge. It is extremely difficult to choose a favourite from the large selection of Bing's Christmas ditties, other than "White Christmas" which surely stands on a pedestal, but perhaps I would rate "Have Yourself A Merry Little Christmas" as a close second....a thoroughly warm and happy seasonal delight. Bing can do no wrong with this one. But the finest LP collection of Christmas songs, in my opinion, is the recently issued "A Time To Be Jolly" - a beautiful recording, beautifully sung - and that goes to make total entertainment.

So as Christmas quickly approaches, I leave you with my very best wishes that you may all have a very Merry Christmas!

BING 'N' THE BEEB

by KEN CROSSLAND

As Christmas once again falls upon us, the immortal "White Christmas" will have its annual airings on radio and television. The greatest of all Bing's million sellers, in terms of sales, it is probably the best known of all Bing's recordings. I recall a discussion I had with a friend of mine, an out-and-out pop music fan, a couple of years ago. We were talking about Bing and he said, in a tone of mock resignation, "Every Christmas we see him (Bing) wandering on and singing "White Christmas"!" At that particular time, however, we hadn't had Bing "wandering on" and singing this number for quite some while, but nevertheless, his recording is so famous that it must have seemed that way to my friend with his very limited knowledge of the maestro. I'm sure that many people would fall into the same category as him in thinking of Bing and "White Christmas" being so closely related.

But what of Bing's other records? Somehow, it always seems to be the same ones that the dee-jays choose to play each year. This applies to all of Bing's recordings, other than Christmas material, as I shall discuss later. "Little Drummer Boy" is always well received at this time of the year, as is "Let It Snow", both of course from the Warner Brothers album of 1962. Going further back to the recordings of the 'fifties, "Silver Bells" seems to be one of the more popular numbers.

Oddly, the more recent of Bing's Christmas offerings seem to take second place to older ones. Although "Christmas Dinner Country Style" is often to be heard, the other side "Do You Hear What I Hear" rarely comes up. Similarly, Bing's marvellous up-tempo "White World Of Winter" is not often heard on the radio these days. A great pity, I feel, for Bing is in excellent voice on these two latter mentioned titles. Let's hope that we get some selections from "A Time To Be Jolly" on the radio this Yuletide.

To move away from Christmas recordings, the Bing we hear on the radio is in many cases, familiar stuff. Whilst any Bing is more than welcome, it is odd that the same material seems to crop up time and time again. The songs from the film "High Society" are probably the highest played of all Bing's recordings, although I'm sure that nobody with any ear for music could tire of "Now You Has Jazz" and "True Love". John Dunn on the now defunct "Breakfast Special" programme used to play them quite frequently, and I hope he will continue doing so on his afternoon show.

The current album which is attracting all the limelight is, quite rightly, "Bing 'N' Basie", one track from which is stealing the show, namely "Put Your Hand In The Hand", which I've heard four or five times recently. A pity that "Sugar, Don't You Know" hasn't attracted the same attention - it's a lovely song which could easily catch on.

"Bing 'N' Basie" is following the trend by which Bing's new recordings have always had good air time. The title track of the "Hey Jude" album attracted some attention, along with "More and More". Of late, it seems to be "The Straight Life" which now pops up the most often. Unfortunately, "Just For Tonight" was never played much. I rate this a very similar song to the above mentioned "Sugar, Don't You Know" . Going a little back in time, the Reprise single "Step To The Rear" was frequently played for a long time after its release and I was able to buy it nearly a year after its first appearance.

Along with "Bing 'N' Basie", the 'old favourites' are currently in the ascendancy. "McNamara's Band", "Moonlight Becomes You", "Busy Doin' Nothin'", "Gone Fishin'" and "You're The Tops" were all to be heard recently, along with "You Are My Sunshine" (played on Pete Murray's 'Open House Road Show' to a large audience, which responded with cheers and applause), and "If I Had My Way", again played by Pete Murray. Just to digress for a minute, I have an amusing story about this song. On a recent holiday abroad, I visited a 'Sinalong' pub. The singer/owner, a Belgian, did a host of English songs, and a friend requested "If I Had My Way", pointing out my interest in Bing. Immediately, the singer came over and asked, "You like Beeng Crosbee?" and did I know which film he sang this particular song in. Before I could reply, he answered himself - "Road to Rio" and wandered away adding, "Beeng Crosbee... I know everything about him". I chuckled to myself, not bothering to correct him, and enjoyed the song!

To return to my theme, I think there is plenty of Bing to be heard on the radio, although not enough by any means. Monday's "Late Night Extra" programme devotes a fair amount of time to vintage discs, although with Bob Holness leaving, as was reported (I don't know at the time of writing if this is true), this may diminish. Nevertheless, I often feel that a vintage Bing spot would fit in ideally. It could easily be done, seeing that Keith Fordyce devotes a weekly spot to Frankie Laine, who seems to be his particular favourite. A spot of pressure in the right places and who knows!

Merry Christmas, all!

SPECIAL CHRISTMAS 'FLUFF'

Amusing extract from Renton Laidlaw's interview with Bing at St.Andrews, 15th September, 1972.

RENTON: Would you like to hum or sing a bar or two of, say, "White Christmas" just to end with?

BING: I'm dreaming of a white Christmas,
Just like the ones I used to know.
Where the treetops glisten and children listen....
I think I got this song too low, tum tum tum....

DO I HEAR YOU SAYING?

The title from Bing's 24th April, 1928 recording session with Paul Whiteman introduces one of our most popular features.

THE EDITOR'S POSTBAG

GEORGE PATMORE (Chelmsford, Essex) writes: My belated but nevertheless sincere thanks to you for providing me with that rare opportunity of seeing Bing in person in the form of the "PARKINSON" show. I thought that Bing was in great form and my wife, son and I thoroughly enjoyed the entertainment. I was also very pleased to make your acquaintance, however fleetingly, also Reg Bristo on that occasion. Many thanks once again and my very best wishes.

LES BRICE (Romford, Essex) writes: May I thank the ICC for the efforts spent in making the "PARKINSON" show possible. It was really fantastic to see Bing in person, and it would have been even better if he could have spoken a few words to us. Nevertheless, it was a great occasion. Will you please reserve a copy of the LP-OGRAPHY for me, John. If it's as good as the "A TO Z", then you'll be on another winner. Talking of winners, "BING" improves with every issue, and I'm beginning to wait impatiently for each one. What a pity you don't publish monthly!

NORMAN TOOGOOD (Southampton) writes: You may be interested to know that I wrote to Bing, saying how much I personally enjoyed watching him recording the "PARKINSON" show, and how, for me, it was a 40-year-old dream come true. I also wrote to John Scott Trotter and described it to him. Southampton collector Ralph Southard, with whom I went to the show, was lucky enough to make a complete tape of the show with his cassette tape recorder hidden underneath his raincoat! I've heard the tape and it is an excellent reproduction.

BILL WHITE (Brentwood, Essex) writes: First I must thank you for your offer of a ticket to the "PARKINSON" show. It was most kind of you to think of me. Alas, I don't finish work until 4.30 p.m. on Mondays, and there was no chance of getting the afternoon off, for it was too short notice to try and arrange relief. The powers that be require a fortnight's notice for time off! What a great pity and what a wonderful opportunity missed. All I can do now is to hang my head, wring my hands and look forward to the showing of the programme on television! Now, the last issue of "BING" - a really great issue! The magazine seems to get better each time. Bert Bishop, in his review of the Coral releases, said it all, so I won't add anything to it. For a long time now I've been trying to find the Ace Of Hearts LP 136 of "Ichabod", so far without any success. If any of our readers have a spare copy for disposal, I would appreciate it if they could let me know the condition and price. There have been a few Ace Of Hearts being sold cheaply in Woolworths from time to time, but I've yet to see this one. I did, however, find a copy of "The Man Without A Country" in Chelmsford last year at 30 pence, so I bought a new copy. Have you ever noticed the 'fluff' on this one, John? Not by Bing, but one of the others....he misquotes a date then quickly corrects himself.
(EDITOR's comment: Having listened carefully to "The Man Without A Country" I couldn't hear the 'fluff' which you mention, Bill. Perhaps you would care to write again and point out exactly where this occurs in the recording, and in the meantime I'll have another listen).

FRANK TOOMBS (Surrey) writes: You might be interested to hear that although I was one of the multitude of fans who waited in vain outside the BBC Television Theatre on September 18th, I was lucky when I went along to Bing's hotel the following evening. Quite by chance, Bing was in the foyer when I called in, and he was kind enough to sign a record sleeve for me, namely "Bing - The Early Thirties". As I have been a fan of his since those days (Bing said that he didn't believe it - I didn't look old enough!) you can imagine how thrilled I was. Bing added that his picture on the sleeve was taken a long time ago. I pointed out that he was the young groaner then!
(EDITOR's comment: Frank promises to let me have a thesis on Bing which his son is writing, for publication in our next issue.)

BAS THOMSON (Grimsby, Lincs.) writes: I'm writing to ask you to put my name on the list for the LP-OGRAPHY - it's just what many of us have been waiting for. Also, John, a discrepancy in the "A TO Z"....the beautiful song "I'll Be Yours" (fourth track, second side of "Bing In Paris" AH 122) is not listed. (EDITOR's comment: "I'll Be Yours" has been listed under the French translation of "J'attendrai", recorded 18th December, 1945, matrix W73249-A.)

JOE SINNOTT (New York, USA) writes: "BING"-27 arrived recently, and as always it was excellent and highly enjoyable. I just want you to put me down for a copy of the LP-OGRAPHY. It sounds like a worthwhile project. The Corals were excellent, weren't they? Of course, like Bert Bishop said in his review, we are never satisfied! I would have liked to have seen "It's A Lonely Trail", "Lone Star Trail", "Poor Old Rover" and a few more obscure 78's on the western album, instead of the five or six tracks that have appeared many times before. Perhaps we'll get these later on. I sure hope that the Hawaiian LP materialises. Keep up the good work.
(EDITOR's comment: These and many reservations have been flooding in for the LP-OGRAPHY during the past three months. If you haven't already done so, you are advised to order your copy now to avoid disappointment. By the way, Joe, the Hawaiian LP is scheduled for definite release in the not-too-distant future.)

STAN WHITE writes: I have always loved the Bing/Bregman LP and I think that the "Bing 'N' Basie" album is just great. As for the Coral releases, the tracks used are wonderful, and the modern stereo re-channelling which involves the use of some echo, does nothing but good to the Bing sound, thus making the entire package acceptable to the public of today and to the top notch reproducing equipment which many now have. Geoff Milne knows exactly what he is doing, and it is rather petty for people to comment to the contrary regarding the tremendous technical advances which have been used on these old 78's to bring them in line with today's high quality LP reproduction. I am aware that the public doesn't know half of the difficulties involved in these Crosby reissues, and many others for which Geoff has been responsible. Don't for one moment kid yourselves that the record companies have all of the original master recordings to work from, for regardless of whether they admit it or not, this is the case with the majority of re-issued material. Very often, actual 78 pressings have to be used as the basis for a re-issue. Consider this as fact and you can begin to understand the sheer technical ability of people like Geoff Milne....not all record company executives would be bothered to go to all this trouble. Geoff's genious shines through dozens of LP re-issues, not all Crosby, but all of them being given the same remarkable care in processing.

KEN MOORE (Weymouth, Dorset) writes: Is there any chance of obtaining a complete discography of Bing Crosby, as my copy only goes as far as November, 1968. I am also in need of some back issues of the magazine, so perhaps you can help me in this matter.
(EDITOR's comment: Firstly, a fully revised and up-dated version of the ICC's publication "A BING CROSBY MINI-DISCOGRAPHY" is currently in preparation, and will be published sometime in 1973. No reservations will be taken for this until our current project, "A BING CROSBY LP-OGRAPHY", has been printed and distributed. Secondly, I occasionally receive requests such as this for back issues of "BING" but often have to disappoint members by explaining that I am unable to deal with their requirements. I have only one complete set of "BING" magazines in my possession, and for obvious reasons I do not intend parting with them. Our Secretary, whose unenviable task it is to print and post the magazine, is probably more able to assist in this matter.)

EDWARD HALE (London) writes: The best thing in the world that has ever happened to me was when Bing came to London on July 31st on the way to his African safari. It happened to be my mother's birthday, so in the morning I played her Bing's recording of "Happy Birthday". She loved that! She is 87 years old and also a Bing fan. She started my interest in Bing when I was a boy. The thing is, she looked at me and said, "Oh dear....Well, did you ever!"
(EDITOR's comment: I have pleasure in publishing the following short poem which Edward - a new member of the ICC - has written about Bing. As well as sending a copy to the ICC, he also posted the poem to Bing and Kathy, and received a very nice reply from Kathy which we have printed herewith.)

"L U C K Y S T A R"

by EDWARD T.HALE

God gave us a star
We know as Bing
Destined to be
The unrivalled King.

In these fifty years
This star so bright
Gave unto us
"WHERE THE BLUE OF THE NIGHT".

October 6, 1972

Dear Mr. Hale:

Many thanks for your lovely poem about Bing. We both appreciate the thought so much.

And we're glad you like the new album, "Bing 'N' Basie". It was one he enjoyed doing, so it is always nice to know that others are enjoying listening.

Thank you again for writing us.

Sincerely,

(signed) Kathryn Crosby.

THROUGH THE EYES OF BING

A Nostalgic View by LEE ARGENT

Seventy-two years. Just think....for most of us, a lifetime. And what has happened during those years? Consider the events which have changed the world....catastrophes such as the San Francisco earthquake of 1906, the sinking of the Titanic in 1912, the Great World War of 1914-18, the Russian Revolution of 1916, the Jarrow Crusades, the mass unemployment of 1926, the prohibition period, the 'Roaring Twenties', the days of the 'speak-easy', the bootleggers, and the Wall Street Disaster of 1929. Seventy-two years! Think of the inventions that have been born to mankind....electricity for general everyday use, the telephone, 'walking and talking' movie pictures, motor cars, aircraft, and new techniques in practically every trade and industry on this earth. And last but by no means least, the little sound machine called the phonograph.

The eyes of Bing Crosby, like those of many people, could have seen all these events. I often wonder just what Bing thinks of the world today; a world not as happy as it could be, populated with young people so unsettled with their all-too-revolutionary ideas and 'pie in the sky' dreams of eternal happiness. The hippies and the drug addicts, wearing clothes that resemble a rainbow and sporting excessively long hair. How the world has changed! For the better? I wonder.

Around the time of Bing's recording debut, cutting a disc was similar to going to work. It would be commonplace to record three or four songs in one session, not to mention the number of 'takes' that might be required of each one in order to obtain a satisfactory 'master'. They did not necessarily use a recording studio on every occasion, where heavy-looking bulbous head-

phones, primitive corded wires and fat-headed microphones were part of the scene....if you play one of Bing's early recordings with Whiteman, then this picture will certainly come to mind. Occasionally, however, they used a storeroom or a warehouse in which to record these discs, probably surrounded by wooden crates containing bottles of 'moonshine', evidence of where the local bootleggers had been the previous night.

What does Bing think to himself when he walks into a modern-day studio in which soundproof booths and thin, highly-sensitive microphones have taken the place of things long gone? Nowadays, when Bing cuts a disc, it is unlikely that he will be in sight of the orchestra....most probably they are in another room, brought together only by dozens of controls arranged on vast panels! For these are times of recording 'specialisation' when an artiste will work for weeks trying to perfect just <u>one</u> song! But with all this modern equipment, it seems incredible that it takes so long! Despite this, is the modern-day standard of music any better? Surrounded by so much space-age equipment, it makes one suspect that soon they will be dispensing with the human voice!

Sit back for a moment and consider how different this is compared to the days of Paul Whiteman and the Rhythm Boys. I know which I prefer! But the man who was there at the time and still very much active today - Bing Crosby....I wonder what <u>he</u> thinks?

JOHNNY MERCER WRITES TO LESLIE GAYLOR

November 3rd, 1972.

Dear Mr.Gaylor: I know a Mr.Leslie Taylor in England, and I'm going to see Mitzi Gaynor tonight - but you are my first Gaylor! I appreciate your nice letter to me. Bing is a marvellous hobby - a never-ending source of interest and glamor. I first was captivated by his singing on the old records of "Wistful And Blue" and "Ol' Man River" with the Whiteman band, and my admiration has remained undiminished ever since. He is a colorful, unique personality and has risen from a rhythm singer to one of our greatest stars. It was my good fortune to know him when he was married to Dixie and his boys were small. They often rode on my back and I enjoyed the happy days around the track and poolside with this most attractive couple. She was very kind to me, as I was in such awe of him and she knew it. Also I was a southerner, so she made me feel at home. I shall never forget their kindness to a very young writer and performer. I still think it was Bing's record of "I'm An Old Cowhand" that really opened the doors to Hollywood for me. A long time ago, but cherished memories, as most youthful ones are associated with very happy times! Unfortunately, I have only one copy of each of my records with Bing, but I imagine you have plenty - or all you want. I still love Harry Lauder and find no conflict in also liking Paul Simon, Andy Williams and many of the newer entertainers. And I still love your Noel Coward, Anthony Newley, Douglas Moore, Lulu and Tom Jones. I was in England in June and July, and saw our Stan Smith take the Wimbledon title (very proud) and had a marvellous time, especially on the Michael Parkinson show and all the homes it opened up to me. Also found a delightful book about the 20's and 30's called "The Dance Band Era"....lots of Bing and Bix in there. My best to all you British 'fans' and I hope we get to meet one of these days. Our kind of music keeps us young at heart. Do you remember when your almost King used to play the drums with Fred Astaire and Duke Ellington?

With kindest regards, I remain
Sincerely,

(signed) <u>Johnny Mercer</u>.

(EDITOR's comment: Our thanks to Publicity Officer Leslie Gaylor for allowing us to use parts of Johnny Mercer's letter. If members wish to send Johnny a friendly letter, he can be reached at the following address:

10972 Chalon Road,
Los Angeles,
California 90024.

YULETIDE QUIZ

by BERT BISHOP

For this special Christmas issue, I would like to present a Yuletide Quiz. It's quite simple, and all you have to do is listen to Bing records; what more could you ask? I expect that most of you will have noted that Bing makes reference to many names in his long recording career. Listed below are 30 names of characters and people; fictional, legendary and real. The object of the excercise is to find the title of the song in which Bing mentions them. It must be Bing, not one of his many accompanists, nor may one recording be the indicated source for more than one name here listed. The competition is open to all bar the Secretary, Editor and Officers of the ICC, and it is hopefully expected that all you 'newer fellas' have a go at it, especially. If you cannot complete the list, send it to me anyway. The winner will be the person having the most correct answers. First prize is a copy of 'CROSBY CLASSICS', the Hallmark HM 520 Stereo LP of ten of Bing's early 'thirties recordings, or a tape dubbing (reel-to-reel or cassette) of any one of the "ROAD" films. The runner-up will receive the alternate choice to the winner. As a helpful and explanatory note, let me add that where Bing mentions only part of the character's name, the remainder of the name, or title, is given in brackets.

(1) Sherlock Holmes
(2) (Frederick) Chopin
(3) Gene Autry
(4) 'Uncle Sam'
(5) (William) Shakespeare
(6) Satan
(7) (Lee) Trevino
(8) Kim Novac
(9) (Walter) Winchell
(10) Omar Khayyam
(11) (Charles) Lindberg
(12) Bob Hope
(13) (Queen) Isabella
(14) Noah
(15) (Jerry) Colonna
(16) Salome
(17) Fred Astaire
(18) Dr. Suesse
(19) Eddie Cantor
(20) Elvis Presley
(21) Clara Bow
(22) Brigitte Bardot
(23) (Harry) Barris
(24) Billy May
(25) Donald Duck
(26) Lord Jesus
(27) General Grant
(28) (Jimmy) Durante
(29) Dorothy Lamour
(30) (Thomas) Edison

The competition is open until the 31st January 1973 and winners' names and answers will be published in the March issue of "BING". In the event of a tie, it will be a case of 'first out of the hat'. This columnist's decision will be final.

CROSBYOGRAPHY

DISCOGRAPHICAL RESEARCH by the EDITOR

A discrepancy has arisen in connection with the US 'GOLDEN' LP "A CHRISTMAS STORY - AN AXE, AN APPLE AND A BUCKSKIN JACKET" (LP 121). The sleeve of the album states 'Orchestra and Chorus directed by MITCH MILLER', but this information is at variance with research undertaken by contemporary discographers and collectors, who have creditted the musical accompaniment to the Arthur Norman Orchestra and Choir. Assuming their published findings to be incorrect, the error may have stemmed from the fact that Arthur Norman is featured on Bing's companion 1957 recordings for 'GOLDEN', namely "ALI BABA AND THE 40 THIEVES 40" and "NEVER BE AFRAID - THE EMPEROR'S NEW CLOTHES". The possibility that Arthur Norman and Mitch Miller may be one and the same person has not escaped our attention, but the ICC requires definite confirmation on this matter from the compilers of the discography in question. Unless we hear anything to the contrary, we shall credit the accompaniment on this LP to Mitch Miller and instruct owners of the "A TO Z OF BING CROSBY" to ammend their copies accordingly.

BING AT ST.ANDREWS ... Newspaper coverage of Bing's September visit to St.Andrews in Scotland has been held over due to lack of space in this month's issue.

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"IT'S CHRISTMAS TIME AGAIN!"

..... and it finds REG BRISTO in reflective mood - and facing a dilemma or two!

It's exactly 30 years SWC - Since White Christmas forsooth! 1942-72! And to think that Bing was the world's No. 1 popular singer for a dozen years before that! Just another illustration of the awesome magnitude of Bing Crosby's illustrious career. But we were having Crosby-Christmasses long afore 1942 - we had "SILENT NIGHT" and "O COME ALL YE FAITHFUL" - and before that we had Bing for Christmas with "PLEASE", "LOVE IN BLOOM", "JUNE IN JANUARY" and a score of other songs, all with a total disregard for the season of the year - CHRISTMAS! Odd that Bing has become so closely associated with the Yuletide festival. I think he would even without the carols and Christmas hymns....

Yet inevitably one hears - "Christmas isn't what it used to be....." And, truth to tell, it never is. For one thing you realise more and more it is a holiday for children - as well as the captains of commercial industry. Retail that is! But no, we will not get cynical about it, even tho' the religious aspect continues to give way to the commercial bonanza.

The season of GOODWILL! Well, let's console ourselves, it usually DOES turn out that way for a couple of days, doesn't it? And it is still the religious aura that really sets the scene - carol-singers at the door "It Came Upon the Midnight Clear"; "We Three Kings..."; good ol' "Good King Wenceslas"...,SING CHOIRS OF ANGELS, even if they look more like The Beatles!

And its not only those of us who have seen more Christmasses than we care to recall who declaim that Christmas isn't was it was...quite young people do, too. I clearly remember as an infant thinking, when I regarded my elder sister, thinking "How AWFUL to be grown up and not able to hang up your stocking for Christmas.." Yes indeed, I do remember that.

I suppose Christmas must ALWAYS be a time of memories: if you were a member of a large family and subsequently left home for a smaller one, for instance, Christmas can never be quite the same again. If you are far from those you love...as in war-time....Christmas can become rather hollow....I once spent a Christmas holiday stranded in a totally strange hotel! Never, never have I been so miserable.....no yuletide logs, no convivial company - no company!

But whatever we think of Christmas I think we all retain a memory of what Christmas should be. Dickens was - and is - my favourite Christmas writer. Jolly fat men, brimming over with goodwill; matronly, comfortable, women, endlessly turning turkeys, geese, and oxen (never seemed to bother with chickens!); affectionate friends and relatives arriving by coach, steaming horses being led away by Sam Weller; the wonderful Mr. Pickwick enthusiastically if unwisely joining hordes of rosy-cheeked children skating on the village pond - coming home to steaming bowls of punch. Ah me, and what of Scrooge. Of course, we only read of such Christmasses, but somehow they get intertwined with perhaps our own juvenile Yuletides - when uncles and aunts, cousins, all turned up for their once-a-year visit! The sing-song round the ol' pianner, starting with "While Shepherds Watched Their Flocks.." - and ending with "Knees Up Mother Brown".....

Bing Crosby with his late first wife Dixie and their four sons. Says Kathryn Crosby: "I don't know what sort of father Bing was to the four boys, but I am sure he has always been tender and understanding. He's not a particularly demonstrative man."

Yes indeed, whatever happened to THOSE Christmas holidays? They slip away... and before we know it almost the electronic, materialistic, age has really taken over. I mean "chestnuts roasting on an open fire..." ... the cosy room dancing with shadows thrown by yule-logs blazing and crackling....how come, with CENTRAL HEATING? No fireplace.....no dancing shadows...no roast chestnuts! Could be worse....fancy having no chimney up which to post the annual appeal to Santa!

There are, of course, compensations...the telly, the hi-fi...bringing us Bing... A Merry Christmas with Bing, Christmas Round the World with Bing....Bing on the Michael Parkinson Show, the wonderful, reverberating tones of Bing making it really and truly Christmas, after all. A Time to be Jolly indeed!

Oh yes, I'll be dreaming of a White Christmas...but only DREAMING, mind you. I hate the stuff - snow! Ugh...lovely across frosty meadows under crystal starry skies...ghastly in city streets, and to sweep away, praying as you do so that the car will start....

Bing has spanned the ages from the cats-whisker radio to the miracle of televsion: yet I have the most profound, if curious, feeling that Bing would have fitted in perfectly in the Dickensian age! Imagine Mr. C. dressed a la Mr. Pickwick, a glass of punch in one hand, and one of those long-stemmed pipes in the other, graciously consenting "if you push me" to sing a roundelay in the yule-tide firelight, joyously acclaimed by the beaming assembly....accompanied by a lute, or harpsichord....an enchanting thought.

Still, I'm sure we'll enjoy it all - Christmas....snow or no snow, chestnuts roasting under the radiator...at least, I certainly hope YOU do. Me? Well, look what happened to old Scrooge! Happy Christmas...

"YOU'RE TELLING US" ! DEPARTMENT -

"BING CROSBY HAS AGAIN BEEN ELECTED FAVOURITE CROONER. BING, BY THE WAY, IS CONFINING HIMSELF ENTIRELY TO RADIO, PLUS THREE PICTURES A YEAR IN FUTURE. HE IS GOING TO STOP MAKING RECORDS."

From "POPULAR MUSIC & DANCING WEEKLY"

dated 23rd April, 1935!

Another gem from the same source:

"THE OTHER NIGHT WE WATCHED A MAN WITH A VERY FAMOUS NAME AMUSE THE CROWD OF AIR PILOTS AND RACING MOTORISTS WHO FREQUENT GILSON'S CLUB, OFF BOND ST....HE WAS JACK WATERS. YOUNG BROTHER OF ELSIE & DORIS WATERS, HE DOES A CABARET ACT PURELY AS A HOBBY. HE IS NOT A PROFESSIONAL, BUT HE IS THE MOST POPULAR TURN AT GILSONS. JACK ACTUALLY RUNS A WEST END MOTOR BUSINESS, AND APPARENTLY HAS NO ITCH TO FOLLOW HIS SISTERS "GERT" AND "DAISY" ON TO THE STAGE".

On a technicality only they might be correct, for Jack Waters became JACK WARNER - and 37 years later is still a leading personality in show business, principally as "DIXON OF DOCK GREEN" of course.

But from where on earth did they get their information? Bing had only a year previously signed his marathon contract with Decca!

But they were right sometimes! In the 23 February 1935 issue they remarked:

"BING CROSBY'S NEW NUMBERS" - Meanwhile, there is "June in January", which Bing Crosby croons in his latest, "Here is My Heart". "With Every Breath I Take" is another Bing song which looks like being a hit.....

REG BRISTO ROUNDS OFF —

OH NO IT WASN'T A DREAM

.... IT WAS BING IN PERSON..... PROVIDING UNFORGETTABLE MEMORIES....

The foregoing pages have, I am certain, told in graphic detail the events that have made the summer and a part of early autumn of 1972 perhaps the most exciting and enthralling ever known in the annals of Crosbyana, certainly comparable to if not exceeding those days of 1961 when Bing and Bob were here for the "ROAD TO HONG-KONG" film.

Our maestro paid no fleeting visit this time.....Bing in London, Bing in Kenya, Bing in Munich - Bing back in England for one of his longest visits ever. But there goes my first mistake! BING IN BRITAIN! Those "Englishmen" north o' the border will take a poor view of that.../especially as the Bonnie Scots probably saw more of Mr. Crosby than the Sassenachs.

Bing at the Olympic Games - "Did you catch Bing on the TV? Cameras panned round on him...commentator said 'Here's a man who holds a few records himself.." So ran the letters and postcards - and the excitement was building up...

..Bing back in London! Bing's going to do a Parkinson Show for the BBC! The necessary overtures were made, praise be, by our own gallant Editor and the Crown Prince of Crosbyana Leslie Gaylor - as no doubt, you have read.

For me, it began on the Thursday evening of 14 September: I was seated, as usual, at the typewriter when the bell announced a caller - and a most welcome one, too. For it was new-found friend John Ramsey - from Llanthewy Vach... a Scotsman, of course!

John joined us about a year ago after years as a Crosby-lonesome trail addict.. Jim's Vach is close by the old Roman fortress town of Caerleon, though I believe in Roman times it was called Isca. Archeologists in our ranks will know it well... a most delightful as well as extremely historic place. This was about 8.30pm and John, if you please, no youngster was en route for - St. Andrews...

En route? Welll..he'd only done about five miles for that is the distance he lives from the Bristo abode. John, forsooth, had called in for a Crosby tie so he could readily identify the Scottish Bing fans when he reached the renowned golf-course. Actually informed me, deadly serious, that he had arranged to meet 'em on the first tee at 1 o'c the next day, Friday 15th! For which, obviously, he was going to motor through the lonely, dark, night after having done a full day's work - and for companionship (none better).... he had his aged mother with him! And he made it! But more of that in a minute...

John took the excited opportunity (well, as excited as Scotsmen can get, that is) of telling me he had been speaking to Ralph Harding in London - and did I know that the television showwas on? On Monday next, in fact?

Well, John Ramsey and his mother set off on their night-long drive....and I confidently awaited news from London....

I was certain our friends closer to the scene in London would leave no stone unturned to ensure that as many as possible of us not only knew what was happening but indeed that many of us could be present. My confidence was well justified - Les Gaylor, Bert Bishop, John, aye and Ralph Harding all played great parts in this...the wires were humming to good effect!

On the Friday I had a telegram requesting me to ring a number - in Essex, to John via Bert Bishop...yes, the show was on and there was a ticket for yours truly! On the Sunday Mrs. B. had made it plain she too would thoroughly enjoy the chance to see Mr. C.....and as I wasn't too clear as to whether the show was at Lime Grove or at the TV Theatre in Shepherds Bush, another call - this time to Ralph Harding - not only ensured another ticket but elicited the information that the show was to be recorded at Shepherds Bush...

CIRCUMSTANCES NOT AUSPICIOUS -

As we approached London soon after mid-day on Monday 18 September, the skies grew leaden and the rain began to fall steadily and relentlessly....the whole prospect was cheerless and grey. And the BBC's TV Theatre (the one-time Shepherds Bush Empire) is not the glamorous facade its title leads one to expect! In truth, it is a rather nondescript looking edifice. The circumstances were not auspicious, you will gather.

And the inside of the theatre, indeed, is an excellent match of its exterior. Drab and cheerless, and seemingly sad for all the wonderful nights it used to experience back in the days when variety, music-hall, was a real, living, part of the world of entertainment. It was an odd thought that this now rather grubby theatre was to all intents and purposes killed by the very thing that was now keeping it from being demolished - TELEVISION!

But its uses are purely utilitarian now: the stage is merely the focal point of half-a-dozen cameras with their attendant operators; cables strew the boards in great profusion. All the paraphernalia of the medium is there - microphone booms, static cameras, mobile cameras, hordes of production assistants - indeed, I had the pleasure of sitting next to another "new" friend, Jim Bacon who travelled up from Whitstable - and we were agreed the "fittings" of the stage were more appropriate to a dockyard than a place of entertainment!

The musicians are poked away (no other expression adequately describes it) in a far corner of an extended stage area, virtually out of sight of the audience...two chairs sat nonchalantly before their microphones, the backdrop (not scenery, of course) was the plainest you could imagine, together with a drab covering of the little "passageway" and stairs by which Michael Parkinson and his guests make their entry. And perhaps the most formidable aspect of the whole scene were the incredible banks of lights suspended over the camera area, truly forbidding in their extinguished state....

So, forbidding and a little cheerless was the prospect: BUT there was no mistaking the almost indefinable air of excitement, of expectation that could be felt, almost tangibly felt. We all felt, we all KNEW, this was one of the greatest days for all of us. And truly John, Ralph, Bert, Leslie and others had done a wonderful job... making this unique occasion even more memorable was the meeting of Crosby fans, one with another for the first time. True friends who until that day had merely been names and friendly letter-writers.....Elsie Kennedy, Norman Toogood, Eric Griffiths, Ernie Weltch...many others I had met before, like John Dobson, the Hull contingent of Frank Briggs, Alf Farrow and Vic Gilmore, Don Love, Derek Spruce, Fred Reynolds. Truly a gathering of the Crosby-clan! A little personal note that may surprise readers: I met John Bassett and Susan for the first time - surprising, perhaps, in the way that we work "together" in the interests of Bing. I hope the next time will be considerably less brief....

THE PROSPECT CHANGES!

The television crews had been working away completely oblivious of the audience filing

into the theatre; it seemed that the whole of the ground-floor, i.e. the "pit" of the old days, was full of ICC/CROSBY COLLECTOR members, while the "circle" upstairs was a non-affiliated crowd, consisting I believe I heard the studio director remark of a ships' company from Chatham. The chaotic activity of the studio technicians seemed incapable of a satisfactory conclusion....when the banks of lights blazed forth - and the scene was totally transformed. Let there be light indeed...

No doubt all readers are familiar to the background of a television show, or a recording of a show? A member of the staff says a few words, indicates the sort of show they want, indicates that you may applaud (!) - a redundant reminder to THIS audience, laugh, talk, etc. He introduces a few humourous remarks (the "warmer-up"), tells you to watch the large clock which will indicate the seconds - and how to "welcome" the compere, in this case, of course, Michael Parkinson. And, of course, excitement then reached fever-pitch...

But the chaos had NOT been sorted out! We dutifully applauded Mr. Parkinson as he made his familiar entrance....he tweaked his nose and his ear as he always does, and launched into an introduction that clearly was never going to be broadcast! Seems one of the assistants had neglected to provide him with his "scrip", or his "cue-card" or something or other! And here I must say that Michael Parkinson impressed me enormously with his no-nonsense workmanlike approach to his job and got on with it with a total disregard for the encumbrances around him.

So, we had to do it all again...watch the clock, clap Michael on....and this time of course, it went smoothly and soon the words we had, most of us, waited years to hear, came .....

> "...the BBC is privileged and honoured to welcome our very special guest....
>
> B I N G C R O S B Y ! "

Barely restrained pandemonium ensued as the so-familiar figure of our maestro made his entry....doing his characteristic little jig as he reached the foot of the few stairs, and stood smiling at his tremendous welcome from the "fans he so values" - as he himself later put it.

And my friends, Bing looked just great. Alert, smart in his blazer and greys, with a blue shirt....and I must confess I, after all these years, was a mass of surging emotions: I thought of those hundreds and hundreds of records; those scores of films, those scores of interviews, articles, all the Crosby lore and legend that we have - with his talent and help - built up over the years. I thought of him, in those few seconds, swinging along with Johnny Mercer, quipping with Hope eternally, dancing with Astaire, trading gags with Schnozzle, Jack Benny, Fred Allen, I thought of Bing and the Dixielands Bands(!), I thought of "Drifting & Dreaming"...I thought of so many things. And do you know, I was assailed by the most incredible thoughts, too... I felt that this itself was a film, something I was seeing on film, that was Bing on film, on the telly. It had a dreamlike quality, that initial glimpse of Bing in the flesh. But I came to - and realised that that firm, stocky figure, immaculately attired, turning those smiling green/grey eyes on the welcoming fans and on Michael Parkinson, was indeed the personfication of all those records, films, etc. etc. This was Bing Crosby, the true legendary super-star of all time. It was a wonderful feeling

As stated, the workmanlike Parkinson soon had the show moving, and naturally you will not want me to describe it, for you were either there yourself or you will be seeing it shortly. Clearly Michael had been well briefed and the credit for this goes to our ebullient friend, the ubiquitous Ralph Harding, who did a tremendous job of work all over that exciting week-end and was largely responsible for the form the "interview" took. You will see that the whole show was liberally sprinkled with film clips - starting off with the remarkable Rhythm Boys in "King of Jazz" and taking us right up to "High Society". The clips from"Mississippi" were, and will be, of particular interest to all. Parkinson's job had been remarkably simplified by Ralph e.g. mention of Whiteman, Arnheim, Hope, Bix, Venuti etc. etc. meant that he could

sit back while Bing, the raconteur par excellence, chatted and reminisced effortlessly. Though I make haste to add that this "effortless"ness doesn't fool me... To sit under those lights for two hours, the focus of attention of hundreds of people - it was noticeable that the studio technicians and staff dropped their sophisticated air and watched Bing with as much delight as the laymen - being careful not to say anything even slightly off-colour, to remain reasonably accurate with your recollections, to give off-the-cuff assessments which will be accepted and talked about for years afterwards, to maintain undoubted good-humour throughout, to be always alert, requires tremendous effort. That Bing is accustomed to this sort of ordeal as perhaps no-one else is, doesn't lessen the effort required. And Bing is far from a young man. I thought his performance, if that is the word, was really tremendous, and fully up to what we have all come to expect from him. But as I say, let's not forget it is not done automatically.

And I for one was not unduly disappointed - I was certainly not surprised - when Bing found it impossible to face the hundreds who optimistically crowded round the theatre afterwards in the hope of a word, an autograph, even a sight of him. He did, as a matter of fact, get as far as almost emerging from the stage-door when he was apprised of what was awaiting him, and he beat a retreat! Record albums, "BING"s and CROSBY COLLECTORS, certainly "The A - Z of Bing Crosby" were all much in evidence in the hope that Mr. C. would adorn them with his calligraphy....

It was thought that all available exits from the TV Theatre were covered - but there was one, undoubtedly kept for discreet withdrawals, undiscovered until a dark-glassed limousine swept round to it almost like a ghost and almost before the waiting throng knew it, Bing in straw hat, clutching his inevitable pipe, was inside it...and moving slowly away. The crowd caught on at this point and moved in: there was the genial wave of Bing, lighted match in hand, and he was off, like departing Royalty. And for most of us, that is precisely perhaps what he was.... The King of entertainment.

The lights had gone out indeed. The cheerless evening closed in; the rain continued undiminished as we wended our various ways to the underground station, to buses, to cars. But - BUT, now we were completely oblivious to this uncongenial features. The warmth of a truly unique, completely unforgettable, experience stayed with us, as it will for many a year: for most of us indeed, for ever.

When readers indeed see the show on television around December 23rd they may be puzzled at my reference to a two-hour performance for almost certainly it will be edited down to about an hour's duration. What can possibly be cut it grieves me to contemplate; clearly it will have to be done by a non-Bing fan (if there is such a body!) for no-one would <u>want</u> to cut a second from what we saw in person.

It was subsequently learned that Bing's appearance was even more astonishing than we thought: seems a fair amount of persuasion was required and the BBC sent a high-level team of representatives to see him. Furthermore, of course, these overtures took place in Scotland and Bing had to fly down to London; news of an attractive golf-course in the north of Scotland had intrigued him and for a time it was 50-50 which would win, the golf-course - or London and the television show! And it also goes to underline what has been said earlier about "effortlessness". What an incredible schedule Bing finally undertook for his British fans - and it was Bing's insistence that the whole thing should take the form of a Christmastide presentation. And thereby, of course, hangs the highlight of the show - if there can be one highlight in a show which was a highlight of a lifetime for so many of us. Michael Parkinson inevitably asked Bing about songs - his favourites and Bing replied with quite a dissertation on songs then and songs now, emphasising once more that today's are often good songs, but difficult to sing! But Bing, as we all knew, finally got around to saying what the song that had done most for him was - though many might dispute it! Seriously, however, there can be no doubt that, whatever its merits compared with, for example, Bing's own favourite "My Isle of Golden Dreams", or "Please", or "Pennies from Heaven", or "Walking the Floor Over You" or....hundreds of others, "White Christmas" has set unprecedented records, unbreak-

able records probably, in sales figures - so what else could Bing sing? He left his "conversational" chair for a specially-placed stool and we had the tremendous thrill of not only hearing, but seeing him sing Irving Berlin's phenomenal song... a moving moment. Actually, as you will see if it doesn't fall under the editing shears, Bing sang quite disarmingly off-the-cuff when illustrating the sort of thing he sang on his first "public appearances" - at the church hall when he was around twelve years of age!

Now we all await the broadcasting of the show, those of us who were there and assuredly those who were not - and in this connection it may be as well to say that inevitably there was some disappointment among those who could have been there if they had known about it. It boiled down in the end - and remember, the whole thing was organised in a matter of days, if not hours - to letting know quickly those who could be reached by telephone or personal visit. The ideal would have been to have had a month or more notice.....

I'm certain the next issue of BING will deal once more fairly comprehensively with this very important event.

THENCE TO LEEDS!

Less than a week after the momentous events in London it was time to make tracks for Leeds for the annual meeting/party organised every year by Michael Crampton. This year's event was unique in that it was the first time it has been held while Bing Crosby has actually been in Britain: not only that, on the very day of the event Bing was only about sixty miles away - in Southport. There on the famous Birkdale course he was involved in a match which seemingly attracted a gallery of about six thousand people and during which Bing exchanged wise-cracks with Bruce Forsyth, the British entertainer. Indeed, Ralph Harding with Charlie Tupper was late in arriving in Leeds: they had been with Bing in Southport and came straight to Michael's with the up-to-the-minute best wishes of Bing for the success of the party. Here again was eloquent evidence of the rugged schedule Bing still follows for Bing actually took a light plane to get to Southport.

Bing was "Bing Crosby" at Southport from all accounts! What does that mean? Well, John Ramsey, already mentioned - from the lovely-sounding Llanthewy Vach, South Wales, came to see me on his return from Scotland and gave me some excellent accounts of what had gone on up North of the border. One of the points John made was that there are definitely two Mr. Crosbys: one is the "Bing" Crosby who leaves the club-house knowing that he is in for a public performance - a huge gallery, a microphone handy, and everyone prepared to treat it as a gala event with golf secondary - tho' one suspects that golf seldom gets relegated in this manner in Bing's thoughts! The other is, as John put it, "Harry Crosby", or Harry Lillis Crosby, if you insist. This is when Bing regards the outing as private, the gallery not to be deplored, but at the same time, not to be encouraged. Golf is the predominant mood. There'll be a cheery word to the gallery, a brief pose perhaps for a private camera but mainly Bing is the private Harry Crosby out for a game. And why not? John Ramsey, a knowledgeable and passable golfer himself confirms that Bing is indeed no mean player.

However, back to our big event at Leeds which proved as successful and enjoyable as it has in previous years. I've said before, Michael is to be congratulated as well as heartily thanked for his enterprise in giving so many Crosby admirers a chance to get together at least once a year. And in this connection, there was another aspect

which made this year's meeting unique: it is probably the last of its kind. As we revealed in the last issue of BING, young Michael has now entered the state of wedded bliss and the delightful home he has secured does not, unfortunately, lend itself to the possibilities that Michael's parental home did.

However, a suggestion was made that there is a very suitable hall nearby which would be ideal for our purpose - and the suggestion was very enthusiastically received, so the project will be pursued, even to the extent of publicising the event months in advance so that we might even expect a large crowd of say a couple of hundred people.

And if one is tempted to question the venue of Leeds it is not so unreasonable as first glance would appear: Leeds is well served by both road and rail - the extension of the M1 takes you almost to Michael's door. Trains from the South and the North are available. People can reach Leeds from Scotland and Newcastle; it is not too far from the Midlands and London. As a point of interest, I probably make the longest journey each year - from South Wales - but have always found it well worthwhile. So, if we settle on the hall project, we will make every effort to give full details in the July issue at least next year.

The guests this year included Mr. and Mrs. Arnold Pope (from Manchester), Mr. and Mrs. Frank Ashurst, from Wigan - and it was good to see Rene looking so much better following the quite severe operation she underwent earlier this year. And indeed, this year Frank brought his son and intended daughter-in-law; there were Charlie Tupper suffering the driving excesses of Ralph Harding yet again; urbane Ken Hoyle journeying down from Harrogate again; the three Hull Brothers, viz. Frank Briggs, (also looking well after a hospital sojourn), Alf Farrow and Vic Gilmore; AND there was Mrs. Briggs and Mrs. Farrow livening up the proceedings! There was the local lad, Ken Crossland, of Leeds; Ken is intent on a career in journalism and has made a highly promising start with his examination results;

Also "locals" Mary and Jim Throp were able to attend; yet of the locals we were disappointed that Ken Lone and his sister, Mary McNamara couldn't make it this time. But, there was our good friend George Smith over from neighbouring Keighley - and two "first-timers". These were George Aylmer and Ron McCormick.

George Aylmer joined us as a result of Frank Murphy's contribution to the Crosby feature in the BBC radio feature, The Entertainers, and provides startling evidence of the somewhat gloomy fact that there are as keen admirers and collectors of Bing Crosby OUTSIDE the ICC as inside it! George lives in Bury St. Edmunds where he runs a couple of super-markets, and has an enormous Crosby collection. And he doesn't keep his records to himself! For he revealed that he plays Crosby well-nigh exclusively over the sound-systems of his two establishments! Naturally, this interested the other guests enormously and it certainly is a novel feature. George assured me that his staff are now Crosby fans - and not only because the "boss" is!

George travelled up from Bury St. Edmunds on the Saturday night preceding the party and I had the very real pleasure of lunching with him in Leeds before the meeting. His delight at joining us was very apparent - and I need hardly say that we're equally delighted at him having found a circle of kindred spirits. During lunch we found ourselves, as Crosby fans will, discussing various records, each chipping in with comments on when it was recorded, what is on the reverse, and so on. "My goodness," George exclaimed once, "this is marvellous...and I was beginning to think I was the only Bing fan left!" But therein lies our recurring problem: how to reach, how to find, these "lone" Crosby admirers? We find them, but slowly.....

It was good to meet Ron MacCormick, with whom I've had many years of cordial correspondence and to find that he is as sound a chap as his letters indicated. Ron came over from Knutsford, in Cheshire.

Mrs. Crampton (senior), Mrs. C. (junior) - Judy that is - and Mick Drury and his fiancee Jean were naturally in the party too. Its good that Mick has made his appearance almost mandatory now - for it is, of course, Mick who undertakes the tedious job

of compiling the highly entertaining tape of the guests' Bing record requests. The result is not tedious, but the divertsity of tastes involves Mick in recording from LPs, 78s and even from other tapes. So, for about 30 records not much imagination is required to realise just what a job it entails. And yours truly, Reg Bristo had the distinction of being the first "request" on the tape: this was for "Mr. Gallagher & Mr. Shean" and as Mick put it "....simply because I never tire of hearing it!"

The tape does, of course, provide a wonderful cross-section of Crosby recordings and I've often thought what an excellent LP it would make, containing of course Mick's always entertaining and professional-soudding presentation. And this year's round of requests brought a most pleasant interlude for George Aylmer, our new friend from Bury St. Edmunds had requested "Trade Winds" as a record he had once had, had accidentally broken, and had never been able to replace. Not only that, he had not even heard it play for years and years. After Mick, on the tape, had told us of this, Michael Crampton our host "held" the tape while he presented, with his compliments, a good condition 78 of the song with his compliments to George. This was an extremely thoughtful gesture on Michael's part - and clearly took George by delighted surprise.

A letter from Editor John was read out, full of good wishes for the party, and his own hopes of the future of the ICC, and we had James Dineen's taped message about Bing's visit to Scotland - thereby giving certain Crosby admirers a kind of Hogmanay, Bonfire Night and Easter Monday, not to mention Pancake Day all rolled into one!

The indefatigable Ralph Harding arrived hot-foot from Birkdale, as mentioned, with Charlie Tupper....yours truly was invited to "say a few words"- always a very pleasant "chore" saying a few words to a large gathering of people from, as I have indicated, all parts of the country who are my good friends simply and solely because of a mutual interest in Bing Crosby. A most gratifying state of affairs.

I gave way to Ralph who clearly was still full of excitement from his so-recent meeting with Bing and he filled in some of the background to the Michael Parkinson TV show - for which, incidentally, he received a cheque from the BBC for supplying material from which Parkinson developed the interview.

An innovation this year was a "talk-in" or seminar among those present and this, too, would have made an interesting recording, I feel. The hoary question of "which is the best period of Bing" came up - and as was to be expected, this can no more be resolved verbally than we have found it to be in print! The "Thirties" members looked askance at any suggestion that the 30's was NOT necessarily Bing's best vocalising period; the younger members insisted it wasn't necessarily so! And in this respect, young Ken Crossland showed up well, telling us of the time that he first heard Bing. As Ken is about 19 this wasn't all that long ago. The "argument" did highlight the fact that it was the "time at which one got on the roundabout" that largely influences one's taste Crosby-wise. But, it might be said, we already knew that! Ken Hoyle wanted to know - of George Aylmer - whether he used American sales gimmicks in his supermarkets - that is, did he play fast, jazzy numbers and then slow, ballad numbers, all carefully calculated to stimulate sales at different periods? George humourously assured us he played the albums "as they come"...

As you can imagine, with the Corals and Bing 'n Basie hot from the presses there was plenty of record news to stimulate the conversation.

Around eleven o'clock the party began to break up as members prepared for their journeys home: happily it was a fine night and no fog or other adverse weather conditions threatened. Again it was a most successful meeting, a most HAPPY meeting, and we are indebted to Michael for his great efforts.

As a footnote, we trust he is doing well in his early days of matrimonial bliss, coping with the intricacies of hanging wallpaper, whitening ceilings, laying carpets, replacing tap washers, unplugging drains....what's that? Go easy on the lad? Of course - and he has a vast library of Crosby for relaxation purposes,...if Judy allows it, of course!

From Australia its good to have communication again from our old cobber...

READERS' VIEWS

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KEITH HYDE, who writes:

> The Bing 'n Basie album has now been released in Australia, and although it did not receive "rave" reviews, the critics were quite kind and featured it as the outstanding LP of the week. I note, with pleasure, that it is getting its fair share of airing on radio and that sales are reported quite good.

No doubt this LP will be received with mixed feelings from the Bing "buffs" but in my opinion it is one of the best LPs Bing has waxed in a long time. In fact, I believe that if Bing could continue to sing like this he could very well go on making albums for another 10 years!

There will be many who will be critical of "Sunrise, Sunset", "Little Green Apples", and perhaps some of the other tracks but this is the BING interpretation and he has never been one to follow the mob, like a lot of sheep. He has always been an individual and would we want it any other way? For my money, the power-house band of Basie and the smooth relaxed style of Bing contrast perfectly.

Don't dismiss this LP at one playing. It really grows on you and make no mistake about it, it really grows on you. It is a good LP and for his age and all things considered Bing gives a truly remarkable performance. I only hope that the missing track from the session - "If I Had A Hammer" - is eventually issued and that Bing 'n Basie return to the studio for another session. What is more, I believe that record sales will prove my point and it will easily outsell the three Coral issues, or should I say, re-issues? Only time will tell but I'd bet it stays in the catalogues a lot longer than the Corals.

Hmmmmm....much as I enjoy Keith's forthright views and take pleasure in printing them, I'm quite a way from agreeing with 'em! It is because we have HEARD Bing's other interpretations of "Green Apples" and "Sunrise, Sunset" that I made my main criticism of the album - the hoice of titles. They were not "stomp" numbers - ever. Bing 'n Basie are still tops in their own field - but TOGETHER? Yes, if they had performed recognised swing numbers, e.g. "Please Don't Talk About Me", "Someday Sweetheart" - what's that other number Bing did with the Firehouse Five? But maltreating songs that had come to be recognised as ballads was, in my opinion, not very wise. I'm bound to confess that I play "The Great Country Hits" and "Hey Jude" much more than B & B - and the fact that Keith assures us it will grow on us is NOT a good recommendation for a Crosby album. Its never been necessary before. And while we have no sure way of knowing, the Corals appear to be selling very well indeed and furthermore, got astonishing excellent reviews in the press - almost 100 per cent. BUT! don't let differing views turn you off putting yours into print! And it was good to hear from Keith again. What about the other Cobbers so busy with their Club Crosby?

Incidentally, a little anecdote that may be of interest, Jim Ramsey (yes, its Jim not JOHN) was over to see me a few nights back and told me he had been into Woolworths - and heard Bing singing! On going across to the record counters he saw "I LOVE YOU TRULY" being displayed as "THIS RECORD NOW BEING PLAYED". He told the girl he would have it - and did she have the other two? "Two? I have the 'Rhythm on the Range' one, didn't know there were three..." John said he would take both, and the girl said: "Well, would you believe it! I've only just got them from the stock room - and you've taken my entire stock! That's never happened before!" You see on what fragile grounds record sales depend! It was this same evening that I

wanting to play a certain item on tape for Jim, found we were listening to "Auf Wiedersehen" and one or two other tracks from Mack Sennett. We sat silent - until Jim shook his head and said in a far-away voice: "And they say Bing sings just as good today....." However, on to more points of view.

JOHN JOYCE, 16 The Square, New Invention, Willenhall, Staffs:

The Bing 'h Basie album in my estimation is a gem. A criticism (in another journal! RB) was downright embarrassing and I can only think the writer had a touch of the MR. HYDE'S when he wrote it. Other than this, I suggest he gets a new hi-fi outfit. Bing is at HIS BRILLIANT BEST, and taking into consideration how long he has been around and all the wonderful records he's given us how in Heaven's name can anyone quote that any Bing record is in bad taste?

These unusual versions by Bing grow on you the more you play them, and boy, I haven't played a new Bing over and over again so many times for ages. His phrasing and variation of rhythm are a joy to hear. "Put You Hand In The Hand" and "Gonna Build a Mountain" are my favourites - but all are MAGNIFICENT!

Hmmmm ....again! I'd better shut up...but I'm with John in Bing's still incredible phrasing and sense of rhythm. But the thing about John's letter that really intrigues me is his reference to "MR. HYDE". The only gentleman of that name - apart from Dr. Jekyll - is Keith whose views above so precisely coincide with - JOHN'S! But you note that recurring line: "It grows on you....."

John Joyce by the way took the trouble to write to the producers of a new record magazine, "LISTEN EASY", berating them for not including anything about Bing, with all the new Crosby records on the market - the B and B., the 3 Corals and then the RCA Vintage "Wrap Your Troubles in Dreams". He had a most conciliatory reply saying they hoped to include a lengthy feature on Bing in their Christmas issue. So, look out for it - and thanks, John.

NORMAN TOOGOOD, 91 Chiltern Green, Millbrook Estate, Southampton wrote to Bing to tell him how much his appearance on the Parkinson Show was appreciated by us all. Norman also took the opportunity to ask Bing if there was a particular reason why, in a scene in "High Society" he lit a cigarette? This is something he had never done before, before or since. Pipe yes! Norman was delighted to receive a reply from Mr. C. which read as follows:

Dear Mr. Toogood,

Thank you for your kind words about the Parkinson programme. It was fun to do. He's a nice man to work with and I thought the material he had collected was very well chosen.

I can't remember why I lit up a cigarette during the film "High Society". I suppose it was something to do with the action. The fella I was playing was supposed to be sort of a gay blade, and he would likely be the kind of a character who would smoke cigarettes. I can't think of any other reason for having done so.

Thank you again for all your interest in the past.

Warmest best wishes,

Bing.
BING CROSBY.

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It was certainly an excellent idea of Norman's to write to Bing about the pleasure he gave us by doing the Parkinson Show. That pleasure will, of course, be even more widespread when the show goes out on BBC television just before Christmas Day.

One cannot help feeling that Bing must be utterly astonished at the care with which his fans study his every action - in a film! I must confess though that Bing with a cigarette WAS an unusual sight. Could be that umpteen years ago he found that cigarette smoking and singing do not go together. Come to think of it - we now understand cigarette smoking goes with - more direful results!

Dammit, where did I put my lighter?

JOHN BOSWELL, one of our "newer fellas" also, of High Rd. Chadwell Heath, Essex, is highly delighted to be with us - at last! He writes:

I have obtained the Bing 'n Basie album - a very good record indeed. One complaint though - the band seems to drown out Bing at times. I have noticed this a lot of late and perhaps you might mention this when you write to Bing. After all, it is the voice of Bing we want to hear; the band has every opportunity to show its paces at the end of each chorus. Whilst on the subject of records I am trying to obtain "The Second Time Around" and "Incurably Romantic". I had this record at one time but loaned it out with others - and it was missing when the others were returned. This record isn't so old, surely it isn't already deleted? It would be a great help if you could give me the label and number. It would make it easier to trace.

Not so old? Well, it's 12 years old for it was on 25th August, 1960 that Bing recorded these titles. Doesn't time FLY! The label was MGM 1098 - and this record is curiously elusive considering that one can frequently pick up records almost 40 years old. Perhaps someone can help John out with this one? As for the Basie band drowning Bing out - this is indeed noticeable on "recent" Crosby albums and one fears that Bing is in favour! He has said to one of our members that he asks "the orchestra to pump it up a bit these days" - the inference being to hide his latter-day "deficiencies. We would hardly agree, though!

Yet another new member whom we're delighted to have with us, GORDON F. STARK, of 4, Lindsay Drive, Kenton Rd., Harrow, Middlesex, HA3 0TB is on the "record trail" - and once more its a curiously elusive "recent" single that, among others, intrigues him. Gordon wants:

The following in good-to-mint: "BING SINGS WHILE BREGMAN SWINGS" HMV CLP 1088 or its reissued "BING CROSBY" on MFP, and the single: "STRAIGHT DOWN THE MIDDLE/TOMORROW'S MY LUCKY DAY" on Phillips PB817.

Gordon is also after the following records by GARY Crosby: "ROCKIN' THE BLUES" and "BREEZIN ALONG" EPs on HMV 7EG8530/8573 (US VERVE), also Brunswick (or US Decca) EP with Bing; and the following singles on Brunswick (or US Decca): 05315, 05340, 05365, 05400, 05446, 05496, 05546, 05574 and 05633. Well - anyone to the rescue?

Gordon is also interested in the present whereabouts and activities of Gary. As far as I know he is engaged in acting and turns up now and then in TV serials and films.

TIME WE HAD A FEMININE POINT OF VIEW - and here's a really delightful one from ELSIE KENNEDY, of 15 Lowestoft Rd., Watford, WD2 5AX. Elsie was one of those members I met at long last, all too briefly, at the BBC TV theatre. Elsie writes:

It was nice to meet you even tho' it was so brief. Wasn't it a wonderful show? I hope you had a good view - I was all right as long as the camera chap kept his leg still! When he moved I had to get half-way into my neighbour's seat - not the friend I came with, either! However, he didn't seem to mind. Everybody was too thrilled to be annoyed with anybody, I think.

It's a great pity to think that any part of Bing's chat is going to be cut before its shown on TV. Hope they don't cut the funny little song about the dog. I thought his voice sounded gorgeous then, didn't you? And have you ever seen anyone so reladed outside of their own lounge at home? Of course, its just normal to Bing and all the people in his professioh, but I think all those lights and cameras look quite terrifying, worse than the dentist's.

I have been surprised to read that some members are not too pleased with the Bing 'n Basie album because I love it all - except "LITTLE GREEN APPLES" (RB - well, I SAID it was a feminine viewpoint, didn't I?). I'm not too bothered about that because we already have the 'straight' version which to my is the REAL BING WAY. Perhaps I'm more pleased with the album because I didn't expect to like it as much as usual. I expected to hear the band drowning the voice - which I hate, but most of the time that doesn't happen and Basie seems content to take his turn for solo bits, which is as it

should be. When I went to the shop for my copy it was actually being played as I walked in - and it sounded really great.

A lovely letter, Elsie - and I know what you mean! Like a visit to the dentist, it didn't turn out nearly as bad as expected - the Bing 'n Basie! It was nice to meet you; I hope it will be longer next time.

Back to the masculine points of view - and to an ultra-conservative Crosby collector from Manchester, my good friend ARNOLD POPE, who wrote:

I now have the Corals and frankly (I think you know what's coming now!) I do not like the added "echo". Why DO they have to do it - is it just for the sake of pandering to modern taste? Ugh! It seems to me that Bing's resonant tones were so well served by a clean, natural, presentation on record. I have half a mind to write to Geoff. Milne/Decca on this - but feel it would most probably be a waste of time. As to the actual transfers they are, on the whole, good but I have a few reservations. Let's take the "Cowboy" album...."Sierra Sue" is not very good. I feel that in, presumably, trying to eliminate surface noise, it is left with a decidedly muffled sbound. "Whistling in the Wildwood" on the other hand, is superbly transferred, as is "Home on the Range". "Boots & Saddle", "Sunshine" and "Silver on the Sage" are much too echo-ey. Just play "Silver on the Sage" from the old "HOME ON THE RANGE" album, leave alone the 78, immediately following the Coral version; it is so much more natural and authentic Bing Crosby in my book. I do not agree with the general acceptance of the editing of "San Antonio Rose" - Bing's delightful "Oooohho" when he comes in after the orchestral passage is for me the high spot of the original recording.

Turning to "I LOVE YOU TRULY" - and the title track: this again has been edited in that part of the orchestral introduction has been omitted. Bad this, as it "set the mood" for Bing's vocal. I realise that the intro is a decidedly "dated" arrangement, but without it the vocal entrance seems a little premature - uncertain - and not just quite right. However, a great LP this, although "Beyond Compare" is a number I just don't care for - I feel Bing himself didn't relish it. What a better choice would have been, say, "Sentimental and Melancholy" or "Two Cigarettes in the Dark" I have the other "take" of "Too Marvellous for Words" on the old "Down Memory Lane, Vol. 2" 10-inch LP and find it a slightly better version though there is very little in it really. But the recording, I feel, is miles better than that on the Coral.

What a supremely confident Bing on "I Still Love To Kiss You Goodnight". He romps through this with tremendous aplomb. This was the kind of performance that must have been the utter despair of all other vocalists around at the time. To wind up on the LP I wonder if I dare ask if I'm alone in thinking Bing sings a little flat on "The Folks Who Live On the Hill" when he sings the word "Will), e.g. "...<u>will</u> command a view...." <u>after</u> the orchestral break? But I repeat, a great LP this.

On to the Andrews Sisters - and listening to these tracks carefully again one appreciates how supremely professional these girls were. But here again, too much echo all the way. Actually I'm not too keen on Bing singing the harmony part as on "Forsaking All Others" and "Have I Told You Lately". "Pistol Packin' Mama", I feel, gives us the ultimate example of Bing on this type of number - in tremendous voice and clearly enjoying himself. I HAD though "Pistol", "Don't Fence Me In" and "South America Take It Away" might have been rested - great as they are - for some of the less well-known and therefore little-heard tracks, but as we may be getting a Volume 2 perhaps this point will be resolved.

I bought the Corals from a big record store in Manchester and had to smile somewhat wryly when the chap at the counter - probably in the 30-35 age group, confided to me: "Ah, the nostalgia is all coming back now", then added knowingly, "...actually, you

know there are a lot more of these they could bring out if they wanted to..." As I was a little pressed for time I didn't get involved other than saying I had all the tracks either on 78s or other LPs. "Oh," he said "you won't have the old surfacenoise on these!" He wasn't to know how I felt concerning the added echo!! Gosh, it occurs to me now - this is where I came in!

I seem to have rambled on - but nevertheless I'm looking forward very much indeed to some more Corals soon. I haven't plucked up enough courage yet to get the BING 'N BASIE - but I probably will. Thanks for the magazine - be assured your efforts and John'd are much appreciated.

I can understand Arnold needing to pluck up courage for the B and B! Note how cautiously he approached the Corals! But his praise, guarded as it sometimes is, is worth noting for Arnold without doubt listens to his Crosby very, very carefully indeed. And in case some of the younger element are wondering - I can assure them: Arnold is not a bit a grumpy old curmudgeon! Far from it - he just knows his Bing, and knows what he likes.

"WANTS!" - By BRIAN JONES, 23, Plas Rd;, Fleur-de-Lis, Blackwood, Mon....

Photos, cuttings slides, films and film "stills" of Bing, Kathy Grant, Al Jolson, Fernando Lamas. £2 offered for "BING AND THE DIXIELAND BANDS" ace of Hearts LP; £2.50P offered for "BING AND THE BING CROSBY STYLE", the USA book. All letters answered.

I am certain John has publicised the tremendous news of the BING CROSBY STORY on Radio 2 next year, but in case the official hand-out of the BBC was not to hand, here it is:

BBC RADIO 2 : NEWS....NEWS...NEWS... AND NOW - IT'S THE BING CROSBY STORY ON RADIO 2.

WITH HALF A CENTURY OF SHOW BUSINESS SUPER-SUCCESS BEHIND HIM, BING CROSBY IS STILL MAKING RECORDS AND THIS MONTH SEES THE RELEASE OF A NEW ALBUM TITLED "BING AND BASIE" RECORDED WITH....YOU'VE GUESSED IT - THE COUNT BASIE ORCHESTRA.

LISTENERS TO RADIO 2 WILL HEAR MATERIAL FROM THIS AND OTHER BING ALBUMS WHEN THE CROONER IS THE NETWORK'S "STAR OF THE WEEK" FROM DECEMBER 18. BUT NOW WE HAVE A FURTHER TREAT FOR HIS FANS. RADIO 2 IS PREPARING A 13-PART SERIES ON THE CAREER OF BING CROSBY FOR BROADCAST IN THE SPRING AND EARLY SUMMER. THE PROGRAMMES - ALL OF ONE HOUR IN LENGTH - WILL TRACE THE MAN AND HIS MUSIC FROM CHILDHOOD UP TO THE PRESENT DAY. IT WILL BE BANG UP TO DATE, TOO, AS THE SERIES WILL FEATURE INTERVIEWS WITH BING, TO BE RECORDED IN THE U.S. IN THE COMING MONTHS.

MEMBERS WILL NOT BE SLOW TO REALISE THAT HERE IS THE CHANCE OF A LIFE-TIME! I'M NOT ADVISING READERS TO PARTICIPATE IN ILLEGAL ACTIVITIES; BUT YOURS TRULY IS ONE READER WHO WILL CERTAINLY HAVE AN ADEQUATE SUPPLY OF 7" REELS OF TAPE. HERE, IT SEEMS IS A CHANCE TO GET THE FULLEST CROSBY STORY YET ON TAPE FOR KEEPS.

As a little PS to the above, there is a lady named Jean Rook who writes (I am told) a self-opinionated column in the DAILY EXPRESS in the style of the "modern", liberated feminine shock-you style. Regarding the BBC announcement I understand she wrote "....no, I didn't say a word. That was a long, low, yawn!"

Which makes a change for her: usually it is her readers who yawn! Poor lady.....

"SO I GRABBED MY CINÉ CAMERA..."

SAYS

JAMES DINEEN * * * * * *
(GLASGOW)

+ It was fairly well-known that Bing was coming to Scotland again and we were all agog for this latest visit of the Maestro. Even so, it all started somewhat suddenly with a telephone call from Frank Grant on 13th September. Seems he had phoned one of our Scottish daily newspapers, "The Daily Record", and knowing our quick-fire talking friend Frank, I bet he gave the press some PEACH of a story. Less than fifteen minutes after I had told him on the phone - a real "hot-line"! - that Bing was at St. Andrews he was back on the blower again, this time telling yours truly to get ready fast. More than that, the Daily Record was taking both of us up to the Royal and Ancient to meet Bing!

The way Frank sounded over the phone I thought I had about ten minutes only to get ready. I hadn't even washed and shaved - nothing was ready. But after I'd hung up I nearly cut my throat shaving - with a safety razor! - I honestly thought Frank was telephoning from his off-license here in Glasgow, which is approximately four miles from where I live. Then it dawned on me that he had telephoned from his house!

Wow! That really had me jumping - ten minutes to get ready and travel the four miles.....I got moving with one thought in mind: I'm going to meet Bing again! I I left a very scribbled note for my wife - "Gone to meet Bing at St. Andrews, with pressmen!" At last I was ready - so I grabbed my cine-camera, a taxi and off I went to Frank's house.

My nerves were in such a state that I gave the driver the wrong address - about seven miles out of our way! Luckily I had mentioned it was in Dennistoun and the driver was a sober, clear-headed individual. He must have been for he got me there with seconds to spare.

The press-boys were outside Frank's house - waiting for BOTH of us! Yes, I had even got there before Frank himself, and he was in a worse state than I was. The press got to work, taking pictures of Frank Grant's "Crosby Room" - which incidentally, is quite fantastic, then 30 minutes later we were off to meet the maestro. We left Glasgow about 11.45am and arrived at St. Andrews at 3.30pm. Yet another photographer was at the clubhouse, awaiting us and he told us Bing was, in fact, inside, having a meal and, presumably, a drink - of Scotsh!

Then at 5.30 the big moment arrived as Bing drove up to the Old Course Hotel. The press photographers were at work as Frank produced a large bottle of whisky which he handed to Bing. Mr. Crosby was in very humourous mood and laughed with delight as he received Frank's gift - and the photographers took pictures galore, some with Bing in between Frank and I.

After about fifteen minutes of this, laughing and chatting, Bing shook us by the hand and was about to turn away into the hotel when there was a near-catastrophe! As Bing swung round his foot hit the kerb and he was on his way down when I, and a reported, managed to catch as he was falling. It was a near-miss indeed. But Bing just laughed it off. He said thank you, so long - and went inside.

That was the first day: in the three that I spent visiting St. Andrews I managed to take 250 ft. of colour film, including the presentation ceremony of the Silver Rose Bowl, with a solid green marble base. The top of the bowl was criss-crossed with engravings of golf clubs. It was a really handsome trophy - as Jim Ramsey, up from Wales, will agree. Jim and I had the great pleasure of seeing it before it was presented, thanks to Mr. J. K. Wilson who started this Crosby tournament idea last year. He is a very good friend of Bing's and is always around when Bing is in Scot-

land. "Big Jim", as he is affectionately known in St. Andrews, took Jim Ramsey and I on a conducted tour all through the clubhouse, a most interesting experience. We had a few pints then left the clubhouse to go onto the course to see Bing in action.

Its nice to report that Bing had a tremendously warm reception at St. Andrews. Many hundreds of people followed him all the time - in a very orderly fashion, too. And in return Bing continually smiled for photographers, had a warm word for everyone - and thoroughly enjoyed himself. This was most apparent. And the most delightful touch of all - Bing often broke into song! Not always a recognisable song - just vocal delight at enjoying himself.

One could feel a little sorry for Sean Connery - Bond 007 - who was also present. He was left completely out in the cold. No-one noticed him!

AND A WARM THOUGHT FROM BING FOR THOSE IN BELFAST

Through the efforts and good offices of our one-time Secretary, FRANK MURPHY, Bing sent a taped message to our friends in Northern Ireland. That this was much appreciated by those members is illustrated in this messsage from NEIL HUNTER:

Please place on record our thanks from Northern Ireland for the taped-message that Frank Murphy secured for us. This message, from a London hotel, to which our good friend Frank had journeyed alone, followed by several dreary hours hanging around a rain-swept terminal, was part of a sixty-minute encounter he had with Bing and we thank them both most sincerely for their thoughts for us. The text of the message, which has been passed to all concerned, reads thus:

> "Hello, this is Bing Crosby here. Gee, I'm glad of this opportunity to say hello to some of my staunch friends up in Northern Ireland...people like Johnny Jones, Barry Adams, Raymond Elliott, Raymond McCormack, Jack Osborne, Neil Hunter and so many others. It is certainly heart-warming to know I have fans in Northern Ireland and I hope that in the future I'll be able to provide some material that will entertain and amuse them. I do appreciate their friendship and the fact that they have continued to be loyal fans of mine. And so, until I'm available to you on radio, until you can again hear some of the things I've done in the past, - and maybe some of the new things - this is Bing Crosby wishing you all health and happiness!"

I've never heard a Bing recording I didn't like, says Neil Hunter, and this one is no exception, as you might guess!

Neil was actually suffering from 'flu when he wrote; he was listening, too, to "Wrap Your Troubles in Dreams" "and that's something I intend doing - VERY SOON!"

A typical action by Frank Murphy which delights us all, whether we're Irish or not.

THE LEGEND ON BING'S RECORD LABELS:

No.17

BING CROSBY

ACCOMPANIED BY ——

Previously in this series:

1. John Scott Trotter.
2. Victor Young.
3. Paul Whiteman.
4. Buddy Cole.
5. Vic Schoen.
6. Gus Arnheim.
7. The Dorsey Brothers.
8. Jimmie Grier.
9. Bob Crosby.
10. Lennie Hayton.
11. Georgie Stoll.
12. Billy May.
13. The McIntires, Dick & Lani and Harry Owens.
14. Perry Botkin.
15. Russ Morgan.
16. Organists: Helen Crawford, Eddie Dunstedter - and un-named.

JOSEPH LILLEY

How many tracks where Bing was accompanied by Joseph Lilley can you name without peeking at the list given below? Not many, I would venture to guess.

Joseph Lilley—or Joseph S. Lilley, or indeed, Joe Lilley - as his name has appeared, is one of the lesser-known names on Bing's records.

That this should not be so will be readily apparent when you come to study the list of titles on which Joseph Lilley accompanied Bing Crosby.

+ It is even more surprising when you note the illustrious list of duettists with Bing on the Lilley records. Judy Garland, Danny Kaye, Donald O'Connor, Mitzi Gaynor, Jeanmaire, Bob Hope and others - and thereby lies the clue that Joseph Lilley was, largely, a film musical director. Indeed, his name can still be seen on the television credits of films and American TV programmes as MD.

But having said that, I've exhausted my knowledge of Mr. Lilley! Whether or not he graduated to his directorship from other famous bands I do not know, but that often is the case; perhaps one of our band-researchers will tell us something more about Joseph's career. Certainly he has an honoured place among Bing Crosby's record accompanists. Among other songs perhaps you will be surprised to know that he accompanied Bing on - WHITE CHRISTMAS! Not the one that has sold 30-million plus, however. Welsh readers will note with surprise that he also accompanied Bing on the record "ALL THROUGH THE NIGHT" - though, again, NOT the traditional Welsh song of that name. Lilley also provided the accompaniment for that odd song "WHAT DO YOU DO WITH A GENERAL", which sounds impressive on record but was somewhat lachrymose in the film - "White Christmas" wasn't it?

The Lilley-list does not contain any of Bing's million-seller records, but is a well-varied list offering some startling contrasts. Without further ado, here it is - on the following page.

No.	Title.	Date.	Remarks.
1.	You've Got Me Where You Want Me.	31.7.44	With Judy Garland.
2.	Mine.	"	" " "
3.	Connecticut.	9.3.45	" " "
4.	Ya-Ta-Ta-Ta.	"	" " "
5.	Hoots Mon.	23.6.52	With Bob Hope & The Mellomen
6.	Chicago.	"	With Bob Hope.
7.	White Christmas.	10.4.54	(With Danny Kaye, Peggy Lee,
8.	Snow.	"	(Trudy Stevens and Chorus.
9.	The Old Man. (a)	"	
	Gee I Wish I Was Back In the Army.(b)	"	With Danny Kaye & Chorus.
10.	What Can You Do With A General?	4.5.54	
11.	Count Your Blessings Instead of Sheep	"	
12.	Blue Skies (a)	9.9.54	With Danny Kaye.
	I'd Rather See A Minstrel Show(b)	"	" " "
	Mandy. (c)	"	" " "
13.	The Land Around Us.	23.12.54	With Chorus.
14.	Its Mine, Its Yours (The Pitchman)	"	With Girls Trio.
15.	The Search is Through.	"	
16.	Dissertation On A State of Bliss (Love and Learn).	"	With Patty Andrews and Male Quartet.
17.	Ya Gotta Give The People Hoke.	9.4.55	With Donald O'Connor.
18.	A Second Hand Turban & A Crystal Ball	23.5.55	" " "
19.	Blow, Gabriel, Blow.	1.6.55	" " ", Jeanmaire and Mitzi Gaynor.
20.	Living One Day At a Time.	27.12.55	(
21.	When You're In Love (*)	"	(
22.	A Little Love, A Little While.	"	(See below.
23.	John Barleycorn.	"	(
24.	Once Upon A Long Ago.	"	(
25.	John Barleycorn. (*)	"	(With Chorus.
26.	A Little Love, A Little While.	"	(
27.	All Through The Night.	23.2.56	
28.	You're The Top.	"	With Mitzi Gaynor.
29.	Paris Holiday.	24.2.58	With Bob Hope & Chorus.
30.	Nothing in Common.	"	" " " " "

Note: Nos. 20 to 26 inclusive were taken from a CBS Television show "High Tor" presented for the Ford Star Jubilee and is a musical adaptation by Maxwell Anderson and Arthur Schwartz of the former's 1936 award-winning Broadway play. Nos. 21 and 25, marked (*) are, however, studio recordings. Bing narrated the story and played the lead role.

It is worth noting that out of the thirty records made under Joseph Lilley musical direction, only three were Bing solo records. And, as far as I'm concerned, a coincidence that Bing recorded with both Danny Kaye and Donald O'Connor, for I've always regarded Donald as a smaller edition of Danny!

In any case, the list of names recorded with Bing are an impressive array of star talent - making, as I said earlier, Joseph Lilley's contribution to Bing Crosby's recording career an impressive one.

The titles, dates and remarks are taken from the impressive discography, THE ROAD TO BING CROSBY, compiled some years ago by an eminent team of UK Crosby collectors and researchers and I'm grateful for their permission to use it in this way.

PICTURES !!

Members will be painfully aware that our present printing medium does not lend itself to the very good reproduction of pictures. We have ambitions in this direction, currently being pursued!

However, each member is to receive a good, glossy, PHOTOGRAPH of Bing! Our rate of supply at the time of going to press hasn't matched our requirements. This means that some readers will receive their photograph with this issue. The others? NOT TO WORRY....you will receive it with the next issue. YOU WILL NOT have to write to tell me you haven't received yours: a careful record has been kept of their issue.

* * * \

BING'S RECENT ALBUMS, it was gratifying to notice, received widespread REVIEW treatment. It is unlikely you have seen the following, which came from a Bury St. Edmunds paper, and was sent in by GEORGE AYLMER:

"DISC DATE":

"RHYTHM ON THE RANGE"

BING CROSY.
CORAL CPS 81.

As the title suggests, this album comprises a collection of Western-type songs, a dozen of them to be precise, taken from the Decca vaults, re-packaged and issued in electronically re-processed stereo.

It's impossible to select highlights; every track is a gem, from classics such as "San Antonio Rose" and "Home on the Range" to lesser known but equally listenable items.

Obviously this will be welcomed with open arms by the legion of Crosby fans, but it will, I'm sure, appeal also to anyone who likes to hear good songs well sung.

As a country-and-western fan myself I approached the album with reservations; by the second or third listen I had been completely won over.

I.D."

We don't know "I.D." of course - or what age he is: but he summed up this album okay! Our acknowledgements to the BURY FREE PRESS.

George, it has already been mentioned, plays Bing all day in his two supermarkets: He says: "I can assure you that it makes them a very happy lot and we very often get requests for certain records. At the moment 'Four Walls' and 'Everything is Beautiful' are the most asked-for items."

Probably given way to "White Christmas" and "Silent Night" by now !

* * * * * * * * * * * * * *

Seems plenty of "lone" Crosby fans turned up at St. Andrews...Jim Ramsey told of a brusque character who strode up and down the clubhouse with some Crosby pictures in his hand. He confided to Jim that he "always came and saw Bing when he was in Scotland...." He began to get impatient however, and kept tutt-tutting as he looked constantly at his watch. "Got to get back to Glasgow for the match," he exclaimed. He proclaimed to Jim and others that he knew Jock Stein and all the Celtic players - finally demanding: "Who do YOU support?"

Such was his attitude that everyone, without exception, fervently agreed they supported CELTIC!

* * * * * * * * * * * * * *

Someone had the temerity to point out that Celtic weren't playing Friday night - the match was the next day - Saturday. The "loner" looked most indignant: "Ay, I know that...but the reserves are playing tonight!"

* * * * * * * * * * * * * *

Wull ye no come back agen Bing?.....but please, not when CELTIC are playing !

* * * * * * * * * * * * * *

In addition to the new members named on P. 19 we extend a warm welcome to the following:

MR. V. CHAPPLE, of Weybridge, Surrey.
MR. R. J. CANE, of Herne Hill, London.

Bing, being the most-recorded artist in the world, is the subject of most re-issues, naturally. Which means we have quite a deal of frustration to put up with in the way of reissues of reissues of reissues! This"new" RCA, for instance does have three or four extra numbers on it but in reality it is the third time such an album has been put out. One perforce must buy it - if only for a new "sleeve"! I was reasonably satisfied with this new RCA - for "Mary" and "Lovable"....Fred Romary naturally got the sleeve notes accurate...quite a cover, incidentally - and obviously originally deserved to hold TWO albums! One is reminded of the small ration of Bing on these early Whiteman and Arnheim discs... ..the "vocal refrain" days: and especially on the Whiteman one has to wait a long while, it seems, for the vocal....it was an unimportant part of the band's grandiloquent arrangements...yet..it made people sit up when they heard a Crosby vocal chorus. Record gave me a big surprise too! Shameful admission from the Secretary! I DIDN'T KNOW there were two "LOVABLES"! Yes, so far as I can recall, I haven't heard this "LOVABLE" until this RCA album came along; though I may be wrong. I thought it would be the other song of that name - now where did Bing sing THAT? Can't find a commercial issue; must be a Mack Sennett. Yes, that's it. Mack Sennett short - a lovely song, too.

WHICH LEADS ME TO possible subjects for private ICC album issues as mooted by young John earlier on. What I would really appreciate is an album of the beautiful Mack Sennett songs - great songs that Bing did not sing on commercial record: "Auf Widersehen, My Dear", "Every Time My Heart Beats", "Lovable" and so on. I suppose there are not enough for a full 12 " album - but why not repeat the songs two or three times if need be. They will stand it. BUT, the album not to include the dialogue, or patter. This would be quite unnecessary - and becomes irritating on repetition.

NOW, IF I MAY DON MY MANTLE ON THE "STERN" SECRETARY! I should be most unhappy if a majority of our members opted for an album of "fluffs", "bloopers", etc. I consider the propagation of these "mistakes" records quite unethical - improper. Continually harping on them and publishing them cannot please Bing himself. And if that is not reason enough, consider that it is likely to seriously spoil listening to the correct version. For example, I can never listen to "We're A Couple of Soldiers" now without almost waiting for the "blow-up" towards the end. Similarly with "Wrap Your Troubles In Dreams". Furthermore, I know several of our lady readers were pained to hear some of these "fluffs". If there IS a demand for this sort of thing on album, so be it. But I sincerely hope not. In case you have forgotten who is writing - its Reg Bristo! From page 42 to the end.....

PRINTING THE MAGAZINE obviously gives me a chance for a "last word" on some of the foregoing contents. Here goes: I am positively scandalised that our 3 boyos from Hull - Frank Briggs, Alf. Farrow, and Vic Gilmore - actually spoke to a strange lady on the train to London! Didn't their mothers TELL them anything? I wouldn't be surprised if she offered them SWEETS! Might have run orf with them, too! Tut, tut.... And the youthful Ken Crossland saw fit to enter a SINalong establishment. Tch.. Tch...not what I expect from ICC members !

Nice to see STAN WHITE surfacing again with his usual trenchant remarks, It was, of course, I that included Eddie Dunstedter in my "organ" accompaniment instalment. Stan did what I expect readers to do - write in when they know more about an accompanist than I do! Even so, I would have been happier if Stan had said we hadn't done Eddie "justice" rather than "respects". However, Stan is a tremendous organ enthusiast and I'm glad he has enlightened us about Eddie Dunstedter, for truth to tell, he isn't well known over here. I expect nine ouf of ten could only name one American organist - Jesse Crawford!

PERSONAL NOTE - AN EXTREMELY PAINFUL ONE AT THAT:

I believe I have mentioned that my wife, Gwyneth, weighs in with the production of the magazine at printing time. I don't want to be melodramatic about this - but the truth is that without my wife's considerable assistance this issue could not have reached you for weeks. So, if BING pleases you in this bumper issue - it WOULD be around 70 pages (I haven't numbered the picture pages &c) - you can largely thank Gwyneth.

To explain: a week before I was scheduled to go ahead rolling it off, in an impulsive, but otherwise inexplicable, inspiration I endeavoured to move my car - my recalcitrant car - alone, from an unmovable position. My back gave an almighty crick/crack. I thought at first I had dislocated my spine - or slipped every possible disc in my vertebrae. Luckily the doctor dispelled these panic thoughts: I had merely severely torn the muscles in my back. That's all.

My friends, if you've never experienced such a thing - do, whatever you do, try and avoid it! So far I've had two weeks of undiluted misery, when it was/is painful even to move my little finger!

So, if this issue has a faint aroma of liniment - you know why. I endeavoured to help Gwyneth all I could, even though it meant lying down for a rest between each page run-off. So, is the electric blanket on? Hot-water bottle in? Liniment at the ready and - AH YES! - the truly blessed Codeines...HAPPY CHRISTMAS to everyone, as John said right at the beginning...Ouch! My poor aching back... and a prosperous 1973...Gee whiz, hurry up with the Codeines! PLEASE!

SPECIAL - AND SOMEWHAT STARTLING - ANNOUNCEMENT :

Do you know who "BIM CROSSLAND" is? Or "BING CROVENY?" No? Well, that means you haven't read Bing's book "CALL ME LUCKY". This is almost unobtainable now but I know from correspondence a lot of people would like it. So, I have the somewhat startling idea to type it all out! As neatly as possible, with a suitably attractive cover. It would run to about 160 pages (Ye Gods!), probably this page size. It would, as always, be a labour of love, and I haven't costed it but judging by "The A - Z of Bing Crosby" I should imagine the price would be around £2. This would be for materials only - possibly a small proportion for wear and tear on my typewriter! NOT MY FINGERS! If I could do, say, ten pages a day - and that is ambitious - it wouldn't take too long (he says, with a hollow laugh).

I would have to get the permission of Bing and of the publishers, of course, and to approach them for this non-profit-earning project, I must know just how many members would buy a copy. So, will you let me know? A "yes" from you will be taken as a firm promise, of course. Let me know as soon as possible.

JUST TO BE CLEAR: YOU SEND YOUR RESERVATION FOR THE LP-OGRAPHY TO JOHN BASSETT: YOUR REQUEST FOR "CALL ME LUCKY" TO REG BRISTO.

I must begin to wind up this issue now - at last. So much I wanted to include: about GEORGE RAMSDEN for instance. George is a colleague who actually worked as a cinema-sound technician in the Thirties - and spent many, many, days listening to Crosby film songs and dialogue WHILST WORKING! And Jim Ramsey who a few years back in the States actually met and stayed with JACKIE SOUDER - who claimed that Bing had sung with his band back - in 1925! Jim found this difficult to credit - until he read my copy of "CALL ME LUCKY" and almost spluttered with excitement when he saw from Bing's own words that it was indeed true.... I would have liked to have included some fine letters from our newer members. Perhaps next time, now.

Whatever the response to "CALL ME LUCKY" project, I intend to start a new feature in the next issue entitled - "THE HUMOUR OF 'CALL ME LUCKY'". Or should I say "HUMOR"? And now, to warm your Crosby hearts this Christmas, we finish with a record review that must surely gladden you all.....

REPRINTED FROM "THE PEOPLE'S JOURNAL" : WITH GRATEFUL ACKNOWLEDGEMENTS.

THE OLD (AND NEW) GROANER IS STILL TOPS!

"BING", "DER BINGLE", "MR. C.", "THE OLD GROANER" - no matter what you call him, Harry L. Crosby (to give his correct name) is fantastic.

And there are four new albums in the shops to prove it.

They are virtually at the opposite ends of his recording career, spanning some 40 years—and not one track is about a "White Christmas".

For Bing, the crooner without equal, Decca puts out on the Coral list, "I LOVE YOU TRULY", "RHYTHM ON THE RANGE", and "BING AND THE ANDREWS SISTERS, VOL. 1".

All originally mono recorded, but electronically reproduced for stereo, Crosby fans will find they present Bing in excellent voice.

The cowboy songs were all recorded before the war, when numbers like "Take Me Back To My Boots & Saddle", and "Tumbling Tumbleweeds" were the hits and trend-setters of the day.

Other titles on this 12-track offering include "You Are My Sunshine", "San Antonio Rose" and the ever-beautiful traditional pionner song "Home on the Range".

"I LOVE YOU TRULY" is an album of sentimental songs also of that mid-1930's era and includes the standard "The Very Thought of You".

What makes the Bing and the Andrews Sisters album so remarkable is the fact that its the first time they've ever been together on an LP—and in most cases this means 30 years at least since the song was originally recorded.

Those with youthful memories of that swinging age will relish Patty, LaVerne and Maxene backing Bing—often leading him—with the likes of "South America Take It Away", "Don't Fence Me In", "Pistol Packin' Momma", and "Have I Told You Lately That I Love You?"

MORE TO COME:

Marvellous nostalgic stuff—and its intriguing to note that Decca mark this up as Volume I, promising more to come.

But to prove that Bing, now 68, is no has-been is a beautiful album in the modern idiom on the "Daybreak" label, now in the Polydor list.

This teams Bing with Count Basie (title is "BING 'N BASIE") and with these two wise old cats striking brilliance off each other who could wish for more?

Let it also be the answer to those who scoff "they don't write good songs anymore."

Bing and Count's version of "Gentle on my Mind", "Everything is Beautiful", "Little Green Apples " and "Put Your Hand in the Hand" all make positive, compelling, listening.

Despite the fact that he's bordering on the proverbial three-score-and-ten Bing's voice in this collection shows only maturity of years in comparison with the other three albums—as well as some of the tricks of the trade he's picked up along the way from those early days.

(Cont. over...

"Which help to explain why he's the disc business's richest man on record."

"The People's Journal" is a Scottish newspaper and I'm grateful to the Scottish members who sent this review along. The review was accompanied by a cheerful picture of Bing "pictured during a Scottish golfing holiday." It was written by "The D.J. of the P.J." - but I fancy it could easily have been written by a member of the ICC. judging by its appreciative enthusiasm.

This issue, quite rightly, has dealt at great length - and excitement - with Bing's participation in the Michael Parkinson Show, to be seen by all on Dec. 23rd next. Clearly, many people played a part in bringing about what is undoubtedly the most exciting Crosby-event ever in this country, and our heartfelt thanks go to all of those people for their efforts.

But nobody will quibble, I am certain, in singling out one man for the monumental role he played in bringing about Bing's unique appearance on British television - the man from the Isle of Wight. No one reading his so-modestly-told story in these pages can fail to be greatly impressed by his unswerving devotion to the cause Crosby - not only on this occasion but throughout the years. One cannot be surprised that the BBC television production people were so thoroughly impressed with his integrity - nay complete honesty. They were also very conscious of his very special relationship with the maestro himself, Mr. Crosby.

If indeed his constant plugging of Bing had been done over the years through the means of a public relations or promotional agency there is no doubt that his efforts would be valued in thousands of pounds. He never loses an opportunity of a timely letter in the press; he gets Crosby records played in all sorts of radio programmes and he always ensures that all producers are immediately aware of the release of any Crosby material. As a result he is thoroughly well-known almost everywhere and his name must be a by-word among both radio producers and newspaper editors. Aye, and now to television producers. So it is a great pleasure to acknowledge - and hail! - the man who must surely be the most diligent, the most dedicated, and today, the proudest man in Crosbyana - -

W E L L D O N E, AND THANKS FROM US ALL TO

L E S L I E G A Y L O R.

+ Sorry to introduce an un-Christmassy note, but facts remain facts! Overseas readers are earnestly requested to pay their subsciptions by International Money Order, or in the case of the US. alternatively with dollar bills. Cheques (checks!) drawn on American banks without London offices are subject to negotiation and this invariably costs 25p - a large percentage, especially when it is borne in mind that, despite the frightening inflationary increase in prices of materials and postage, our annual subscription has NOT been raised. But my friends, we are on a razor's edge between solvency - and disaster! Much the same applies to cheques via Continental banks. IMO must be the simplest way of remitting. Your co-operation will be appreciated. Home-readers are asked to renew promptly, especially if they know their subs. to be due but do not get a reminder! Please heed young John's exhortation to spread the word - and enrol new members. Crosbyana is still - and will continue to be - a very exciting, virile, and pleasurable occupation.

And now, physically, I can do no more. Really and truly, every good wish to you for Christmas and 1973.

BING - the magazine of the ICC. Original material (C) 1972.
Printed and published by Reg Bristo, 7, Greenmeadow Close, CWMBRAN, MON NP4 3NR for the ICC.

Merry Christmas
May the Best of Everything
Come Your Way in the
New Year
Pinz
1972
1973